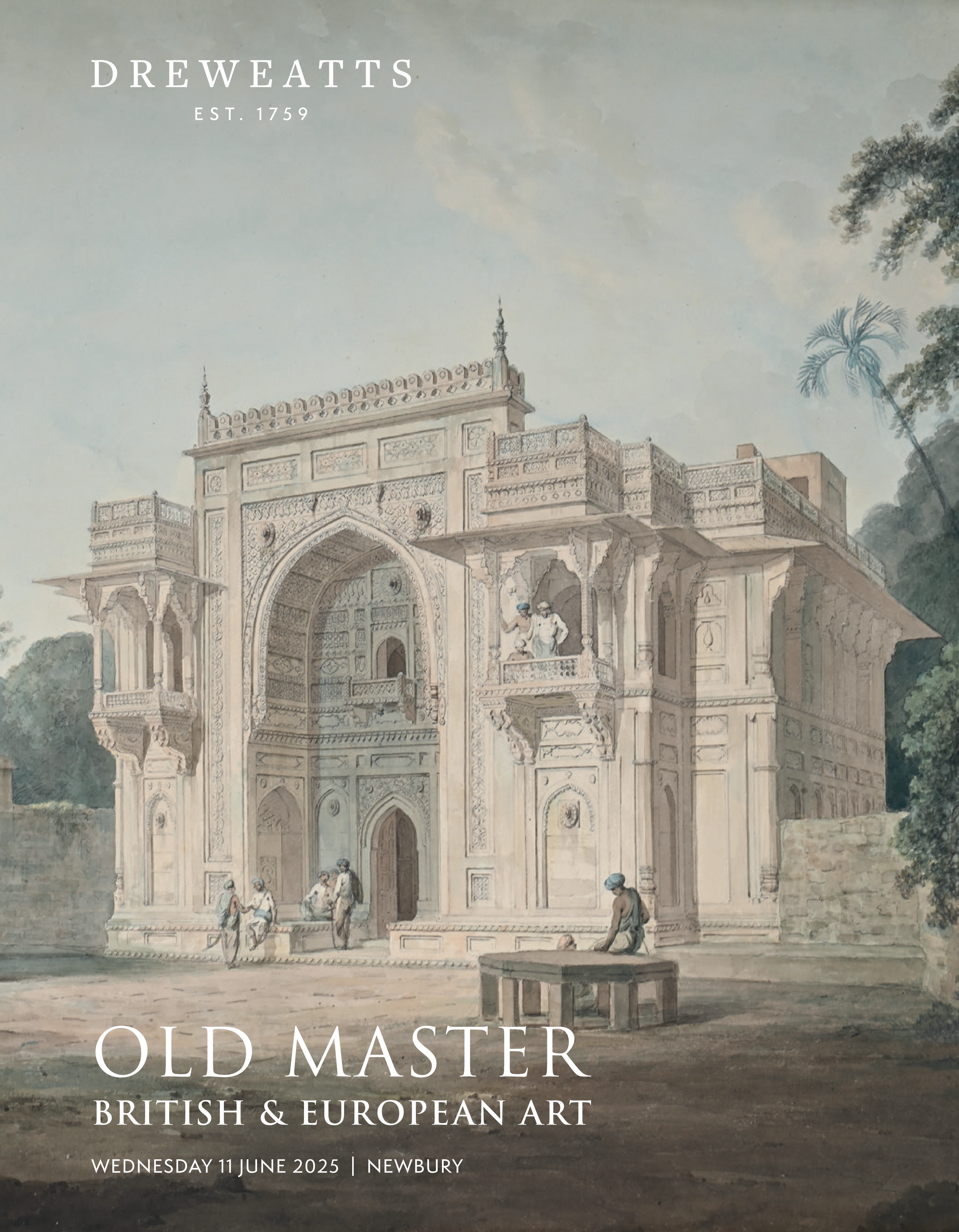
DREWEATTS

EST. 1759



OLD MASTER
BRITISH & EUROPEAN ART

WEDNESDAY 11 JUNE 2025 | NEWBURY

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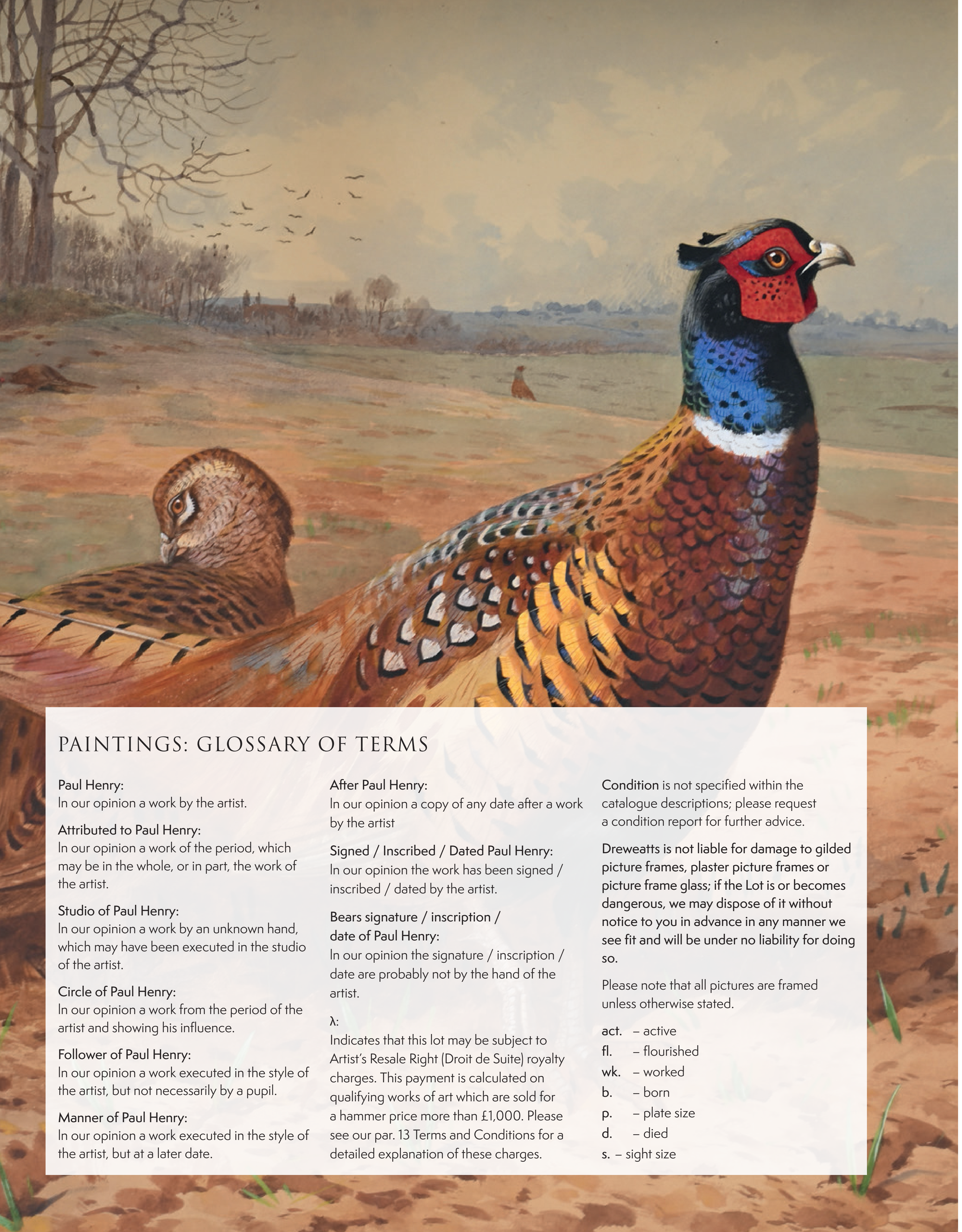

PAINTINGS: GLOSSARY OF TERMS

Paul Henry:
In our opinion a work by the artist.

Attributed to Paul Henry:
In our opinion a work of the period, which may be in the whole, or in part, the work of the artist.

Studio of Paul Henry:
In our opinion a work by an unknown hand, which may have been executed in the studio of the artist.

Circle of Paul Henry:
In our opinion a work from the period of the artist and showing his influence.

Follower of Paul Henry:
In our opinion a work executed in the style of the artist, but not necessarily by a pupil.

Manner of Paul Henry:
In our opinion a work executed in the style of the artist, but at a later date.

After Paul Henry:
In our opinion a copy of any date after a work by the artist

Signed / Inscribed / Dated Paul Henry:
In our opinion the work has been signed / inscribed / dated by the artist.

Bears signature / inscription / date of Paul Henry:
In our opinion the signature / inscription / date are probably not by the hand of the artist.

λ:
Indicates that this lot may be subject to Artist's Resale Right (Droit de Suite) royalty charges. This payment is calculated on qualifying works of art which are sold for a hammer price more than £1,000. Please see our par. 13 Terms and Conditions for a detailed explanation of these charges.

Condition is not specified within the catalogue descriptions; please request a condition report for further advice.

Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

Please note that all pictures are framed unless otherwise stated.

act. – active
fl. – flourished
wk. – worked
b. – born
p. – plate size
d. – died
s. – sight size

OLD MASTER
BRITISH & EUROPEAN ART

WEDNESDAY 11 JUNE 2025 | NEWBURY

LOTS 1-346 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Tuesday 27 May:	10am–4pm
Wednesday 28 May:	10am–4pm
Thursday 29 May:	10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Sunday 8 June:	10am–3pm
Monday 9 June:	10am–4pm
Tuesday 10 June:	10am–4pm

ENQUIRIES & CONDITION REPORTS
pictures@dreweatts.com

Front Cover: Lot 122 (detail)
Inside front cover: Lot 127
Opposite: 311
Inside Back: Lot 123
Back cover: 237

NEWBURY
Donnington Priory, RG14 2JE
+44 (0) 1635 553 553
LONDON
16-17 Pall Mall, SW1Y 5LU
+44 (0) 20 7839 8880
info@dreweatts.com
dreweatts.com

DREWEATTS
EST. 1759

A GUIDE FOR BUYERS

REGISTRATION AND BIDDING

We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants in order to comply with sanctions regimes. Clients are advised to register with a correct account as re-billing will not be possible. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

BUYER'S PREMIUM

26% of hammer price up to £20,000
(31.2% including VAT), plus

25% of hammer price from £20,001 up to £500,000
(30% including VAT), plus

20% of hammer price from £500,001 up to £1,000,000
(24% including VAT), plus

12.5% of hammer price in excess of £1,000,000
(15% including VAT)

ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to Artist's Resale Right (Droit de Suite) royalty charges.

ϒ - Indicates that this lot may be subject to CITES regulations when exported.

† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyer's premium.

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 26% exclusive of VAT (0% VAT).

‡ - Indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due.

Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked 'IN BOND/β'.

Note, the import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation.

PAYMENT

If you are successful, an invoice will be sent to the email address registered on your bidder account. The invoice will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be completed before we can release any purchases. Third party payments are not accepted. First time buyers may also be subject to restrictions on the methods

COLLECTIONS, SHIPPING AND STORAGE

Goods will be released on receipt of payment of all sales charges. Please check the collection point of your lot prior to arrival.

Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only.

Due to a busy schedule of sales, we are unable to store sold items at the salerooms. All items not collected within 4 working days of the sale (by 4pm) will be removed to Sackville-West Moving & Storing, Andover (SP10 3SA) and subject to storage charges: a one-off fee of £20 plus a daily £3 storage fee per lot per part or full day thereafter (charges subject to 20% VAT). Collection is available by appointment, Monday – Friday (9am – 4:30pm). All storage charges are the responsibility of the purchaser, billed directly by Sackville-West and are payable prior to collection. Contact: Sackville-West: tel: +44 (0) 2080 909988 | email: office@sackvillewest.co.uk.

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Any registration to bid is subject to acceptance of our Auction Terms and Conditions and Privacy Policy. Both are available on our website.

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EXPORT OF ITEMS

Prospective bidders are advised to familiarise themselves with any export and import restrictions or prohibitions applicable to the lots they wish to purchase. For example, the lots may contain prohibited material such as endangered species (and therefore be subject to CITES regulations) or be subject to shipping or trade restrictions. Cultural objects of certain age and value may require a UK export licence. It is buyer's responsibility to obtain any relevant export and/or import licences and permits, as well as pay any customs duties, taxes and other fees applicable on import into the destination country. Dreweatts will not cancel the sale if a lot may not be exported, imported or it is seized for any reason by a government authority.

GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.

SPECIALISTS FOR THIS AUCTION

Brandon Lindberg
Head of Department
blindberg@dreweatts.com

Lucy Darlington MRICS
Head of Sale, Old Master, British and European Art

Daniele Amesso
Junior Specialist
damesso@dreweatts.com

Isabelle Rietkerk
Administrator & Trainee Cataloguer
irietkerk@dreweatts.com

GWYSANEY HALL

THE DAVIES-COOKE COLLECTION | LOTS 1-70

As *Country Life* described on 21 May 1943, 'The story of Gwysaney's ups and downs—built under James I, battered by the Roundheads, little valued and deserted by the family for 200 years, then repaired, and now a cherished home again—is typical of many an old house. So are its contents, with the ancestral portraits of two families and the survivals of their loved possessions.' Together, the pictures in this collection weave a remarkably comprehensive visual narrative of personal legacy and national history[1].

Gwysaney Hall is a Jacobean house situated in wooded parkland between Mold and Northop in North Wales. The land has been in the same family's custodianship, by descent, since at least the early thirteenth century. Robert Davies (1555–1602), a descendant of Edward III, is believed to have initiated the construction of the present house and his heir, the twenty-one-year-old Robert Davies II (1581–1633), continued its development.

Robert Davies III (1616–1666), born at Gwysaney, married Anne, the daughter of Sir Peter Mutton (or Mytton) of Llannerch, then Chief Justice of Wales. Being only fifteen at the time of his marriage, Robert was placed under the joint guardianship of his father-in-law and his uncle, Colonel Thomas Davies, who served with the Protestant forces in the Netherlands. Robert himself served as a Royalist captain during the English Civil War. In April 1645, Gwysaney Hall was besieged by Parliamentarian forces under Sir William Brereton. Robert was twice imprisoned but his loyalty was acknowledged and he was re-appointed High Sheriff of Flintshire following the Restoration.

Upon his death, his widow Anne managed Gwysaney until 1681. Her death in 1690 marked a shift in the family's focus away from Gwysaney, as attention turned towards other properties. Their son, Mutton (or Mytton) Davies (1634–1684), inherited the Llannerch estate through his mother and established it as his principal seat. Influenced by gardens he encountered during his travels through France, the Low Countries and Italy, he developed elaborate formal gardens at Llannerch (lot 1) and later recalled in *The Royal Tribes of Wales* (1799) by Philip Yorke: 'The old gardens at Llannerch are within my memory; they were made by Mutton (or Mytton) Davies in the foreign taste, with images and water tricks.'

Robert Davies IV (1658–1710), a dedicated antiquarian and bibliophile, married Letitia Vaughan of Trawsgoed, the daughter of Edward Vaughan, a member of Parliament and Lord Commissioner for the Admiralty. Robert's tireless collecting preserved many early Welsh texts, most notably the Gwysaney Manuscripts now housed in the National Library of Wales, which include the celebrated *Book of Llandaff*, an important twelfth century ecclesiastical manuscript.

His son, Robert Davies V (1684–1728), married Anne Brockholes of a prominent Lancashire recusant family. A committed Tory and Anglican, he nevertheless showed Jacobite sympathies and belonged to the pro-Stuart group in north-east Wales known as the Cycle of the White Rose.

Their son, John Davies (1737–1785), the last male of the Davies line, was a keen administrator of the two properties and was acknowledged to a good sportsman. In 1771, he mysteriously left Wales and did not return, eventually passing away in London where he lived with a Frenchwoman, Madame Verneuille. As he died a bachelor with no heirs, the Estate was inherited by his sisters, Letitia and Mary. The division was decided by a game of dice on 8 May 1789—Letitia receiving Llannerch and Mary, Gwysaney – bringing an end to the seventeenth-century alliance of the two. Mary married Philip Puleston of Hafod-y-Wern, and their daughter Frances married Bryan Cooke of Owston, Yorkshire, thereby uniting the Davies and Cooke families.

Their son, Philip Davies Cooke (1793–1853), became the first to inherit both Owston and Gwysaney. By this point, the latter had been tenanted for the entire eighteenth-century and was falling into neglect; significant restorations were needed before Philip's son was eventually able to restore owner residency. Philip was also responsible for commissioning the building of Llwynegrin Hall and Maes Alyn; both under construction in 1828.

His heir, Philip Bryan Davies-Cooke (1832–1903), resided at Maes Alyn before re-establishing Gwysaney as the family seat in 1888 and his son, Philip Tatton Davies-Cooke (1863–1946), maintained the Hall during the twilight of the great country house era. There was still a substantial workforce at Gwysaney at the turn of the twentieth century, before the First World War marked the beginning of a rapid decline in domestic service across Britain. The estate then passed to Philip Ralph Davies-Cooke (1896–1974), and subsequently to his son, Captain Philip Peter Davies-Cooke, in 1968. The last owner, Richard Davies-Cooke, inherited the estate upon his father's death in 2004.

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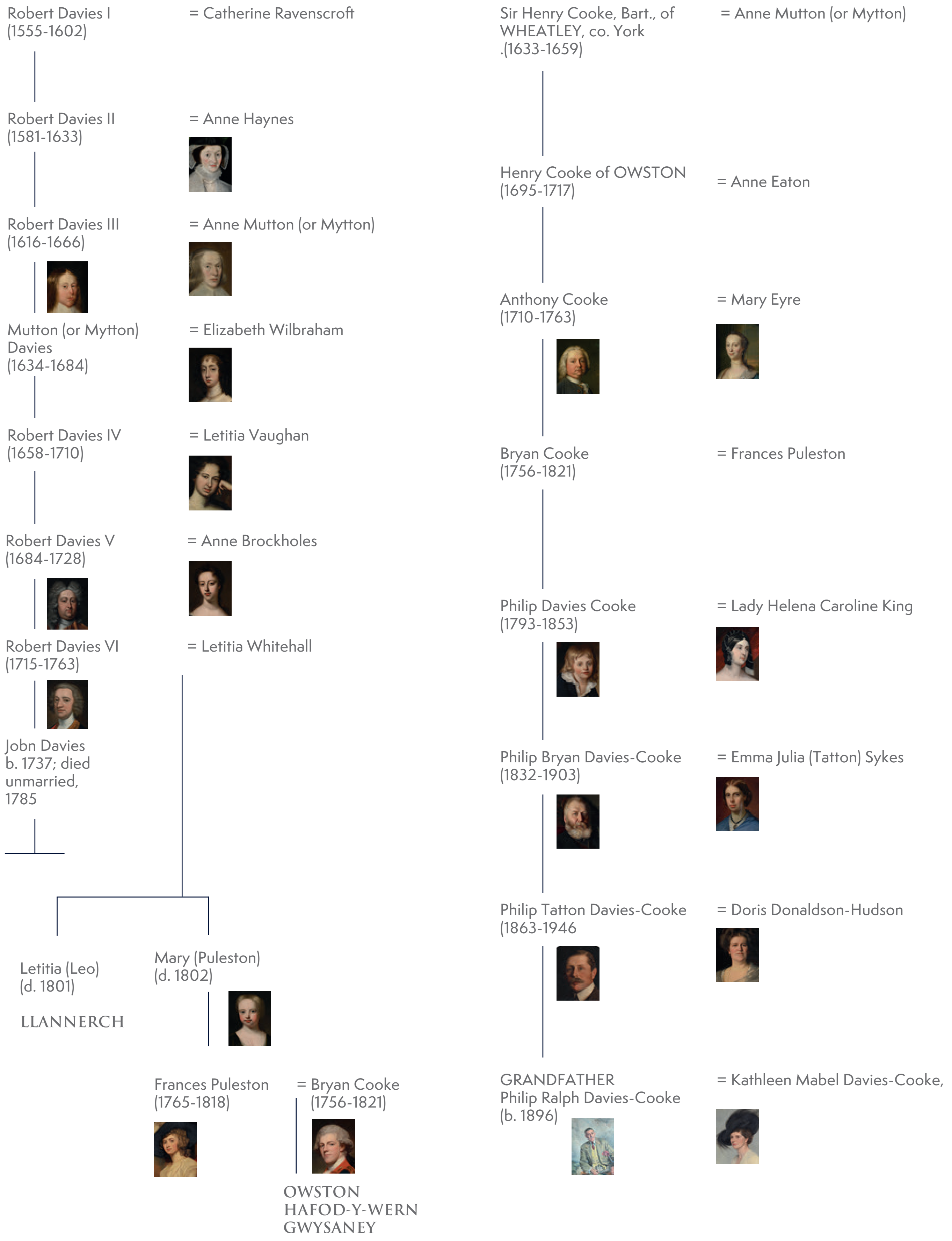
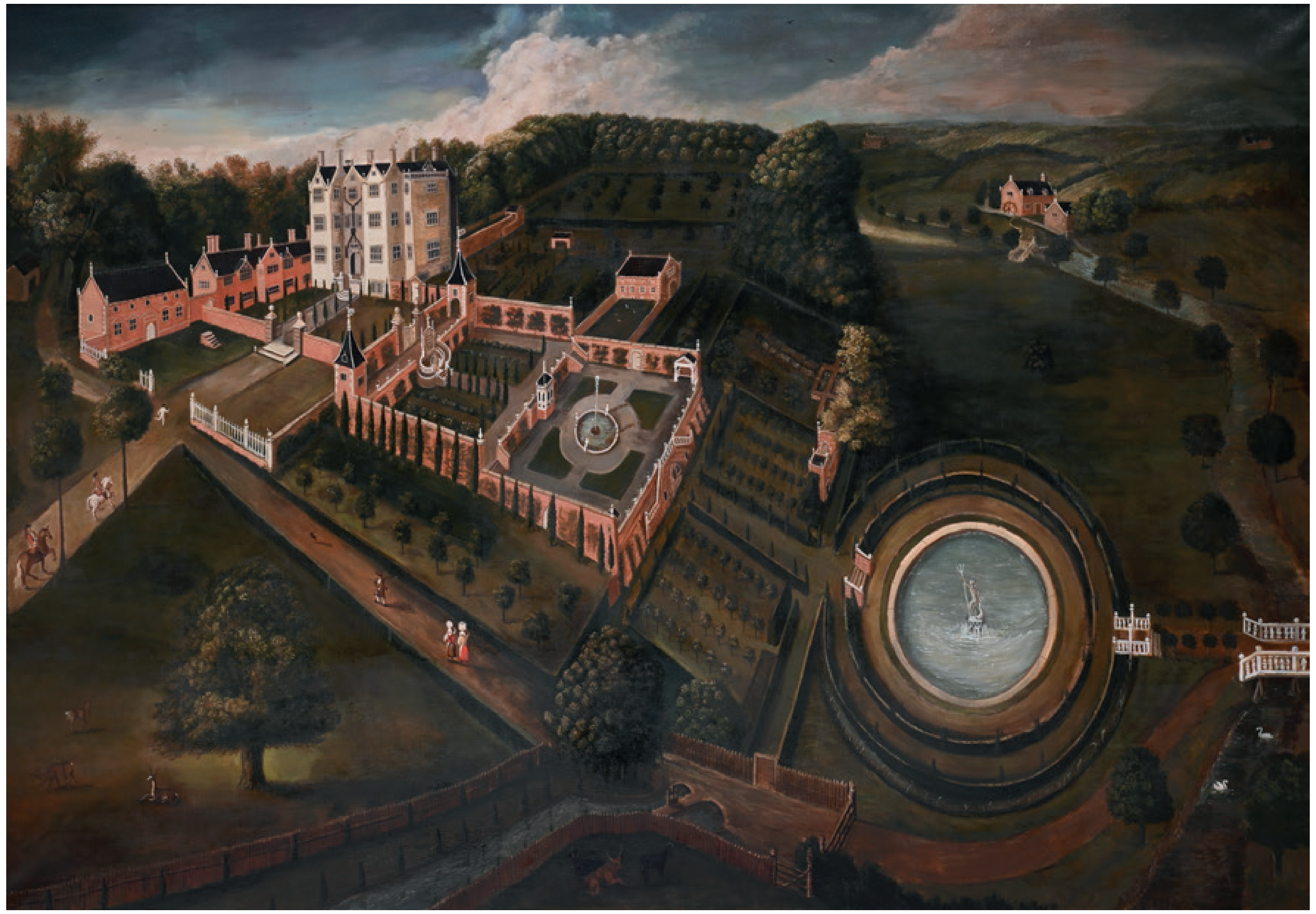
[1] This note is based on G. A. Usher's book *Gwysaney and Owston* (Denbigh 1964) and the research of the Mold Civic Society, for which we are grateful.

THE DAVIES-COOKE FAMILY TREE


Robert Davies I
(1555-1602)
= Catherine Ravenscroft
Robert Davies II
(1581-1633)
= Anne Haynes
Robert Davies III
(1616-1666)
= Anne Mutton (or Mytton)
Mutton (or Mytton) Davies
(1634-1684)
= Elizabeth Wilbraham
Robert Davies IV
(1658-1710)
= Letitia Vaughan
Robert Davies V
(1684-1728)
= Anne Brockholes
Robert Davies VI
(1715-1763)
= Letitia Whitehall
Jobn Davies
b. 1737; died
unmarried,
1785
Letitia (Leo)
(d. 1801)
LLANNERCH
Mary (Puleston)
(d. 1802)
Frances Puleston
(1765-1818)
= Bryan Cooke
(1756-1821)
OWSTON
HAFOD-Y-WERN
GWYSANEY
Sir Henry Cooke, Bart., of
WHEATLEY, co. York
.(1633-1659)
= Anne Mutton (or Mytton)
Henry Cooke of OWSTON
(1695-1717)
= Anne Eaton
Anthony Cooke
(1710-1763)
= Mary Eyre
Bryan Cooke
(1756-1821)
= Frances Puleston
Philip Davies Cooke
(1793-1853)
= Lady Helena Caroline King
Philip Bryan Davies-Cooke
(1832-1903)
= Emma Julia (Tatton) Sykes
Philip Tatton Davies-Cooke
(1863-1946
= Doris Donaldson-Hudson
GRANDFATHER
Philip Ralph Davies-Cooke
(b. 1896)
= Kathleen Mabel Davies-Cooke,

© Country Life

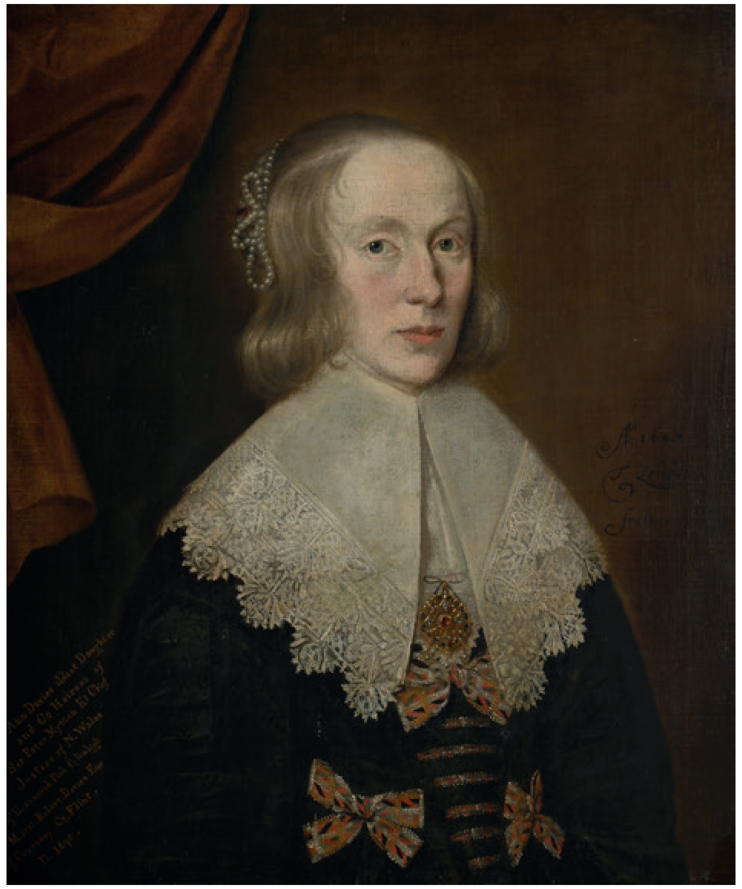


1

1
ENGLISH SCHOOL (20TH CENTURY)
VIEW OF LLANNERCH PARK, DENBIGHSHIRE, WITH ST. ASAPH'S CATHEDRAL IN THE DISTANCE
Oil on canvas
158 x 229.5cm (62 x 90¼ in.)

After the painting in the Yale Center for British Art by an unknown seventeenth century artist

£2,000-3,000

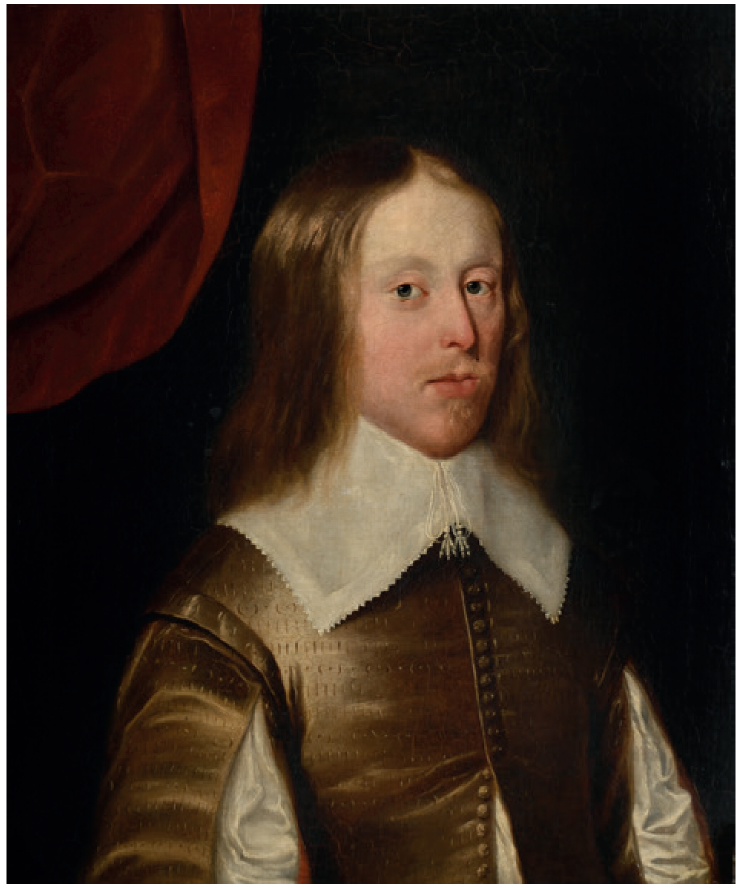

2

2

THOMAS LEIGH (BRITISH ACTIVE CIRCA 1634-1656)
PORTRAIT OF ANN MYTTON (D. 1690), WIFE OF ROBERT DAVIES, HALF-LENGHT, IN A BLACK AND A WHITE COLLAR
Oil on canvas
Signed and dated 'T. Leigh fecit An.o 1643' (centre right); with identifying inscription (lower left)
66.5 x 55.6cm (26 x 21¾ in.)
In a carved and gilded frame

Literature:
Steegman, *Portraits in Welsh Houses*, p. 164, no. 11, pl. 27D

£2,000-3,000


3

3

THOMAS LEIGH (BRITISH ACTIVE CIRCA 1634-1656)
PORTRAIT OF ROBERT DAVIES (1615-1666) OF GWYSANEY, HALF-LENGTH, IN A BROWN SLASHED DOUBLET
Oil on canvas
Signed and dated 'T. Leigh/fecit/An.o 1643' (centre right); bears further biographical references (verso)
67 x 57cm (26¼ x 22¼ in.)
In an acorn running pattern composition frame

Literature:
Steegman, *Portraits in Welsh Houses*, p. 164, no. 12
E. Waterhouse, *The Dictionary of 16th and 17th Century British Painters*, Woodbridge, 1988, illus. p. 169

Exhibited:
Cardiff, Amgueddfa Genedlaethol Cymru National Museum of Wales, *Loan Exhibition, 1948, Portraits From Welsh Houses*, n. 14

£2,000-3,000

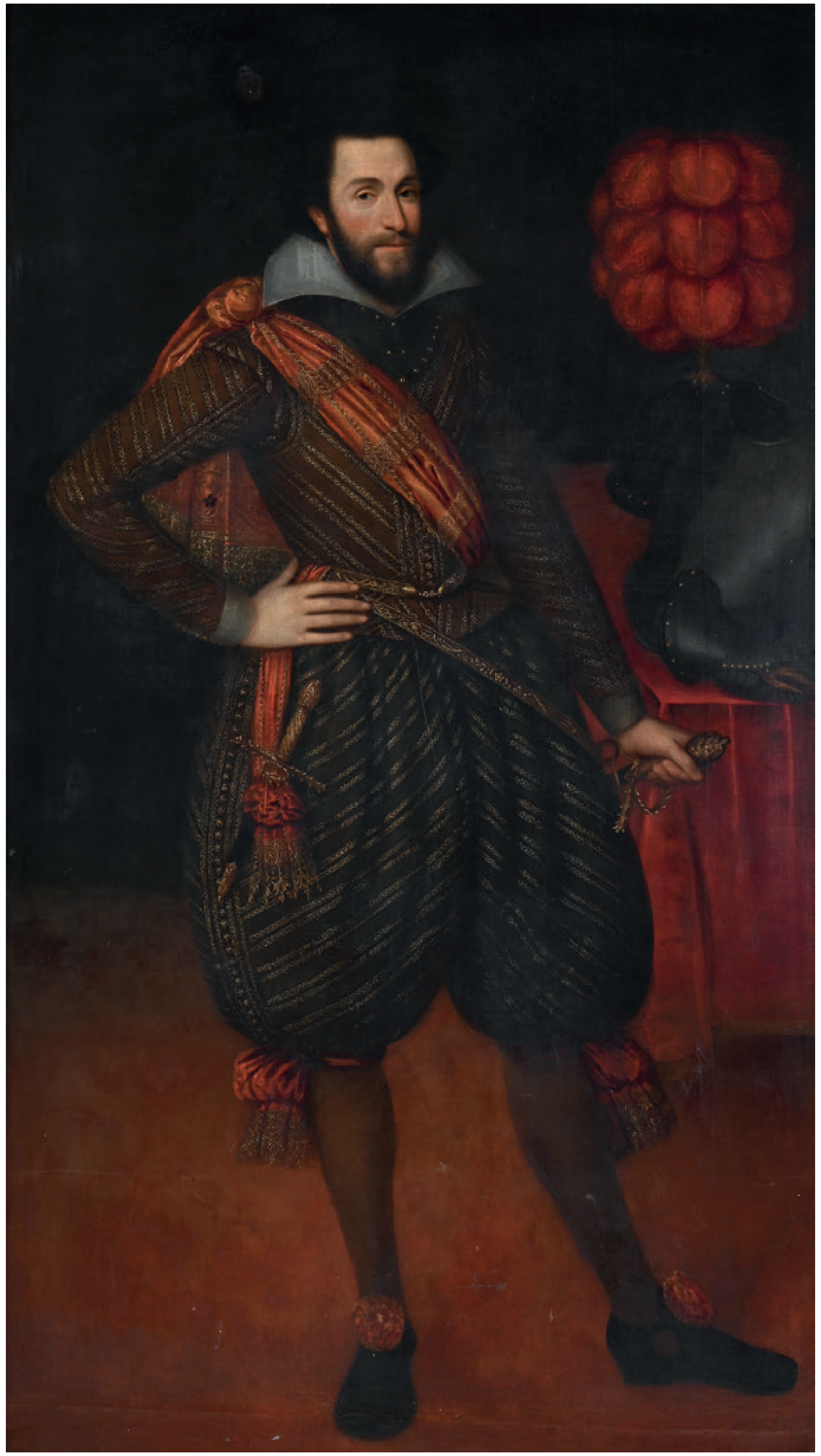
4

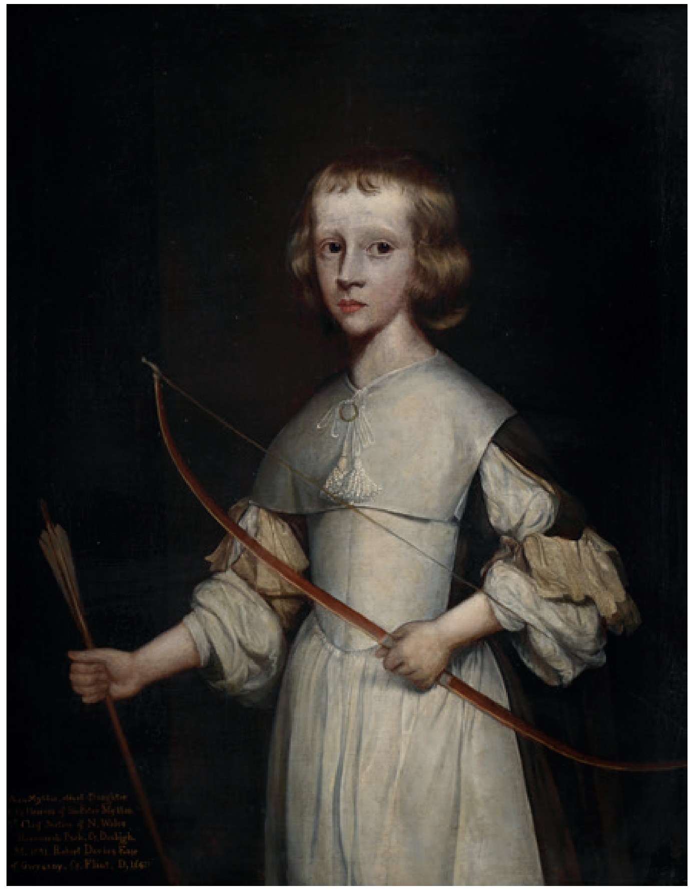
CIRCLE OF DANIEL MYTENS THE ELDER (DUTCH 1590-1648)
PORTRAIT OF COLONEL THOMAS DAVIES OF GWYSANEY, FULL-LENGTH IN AN EMBROIDERED DOUBLET WITH A SCARLET SASH
Oil on canvas
205 x 114cm (80½ x 44¾ in.)

Literature:
Steegman, *Portraits in Welsh Houses*, p. 163, no. 2, pl. 27A.

The present lot depicts Colonel Thomas Davies, the younger brother of Robert Davies II (1581-1633) and gentleman-in-attendance on Henry, Prince of Wales. After leaving Gwysaney for London, he attached himself to Robert Devereux, the 3rd Earl of Essex and joined his company in the Low Countries 1624 to lead a regiment against the Spanish forces. Seemingly in good spirits, Thomas wrote to family at home: 'I will assure you wthout partiallyty that as wee are now theare are not better men in Crystendome' and he was commended by the States General of the Netherlands for his 'ability, calmness and bravery'. After settling back in Wales in 1631, the Colonel became a confidante of the Lord President of the Council of Wales, the Earl of Bridgewater and supported his young nephew in his custodianship of Gwysaney. Thomas led Royalist forces in the Civil War and fought his final battle at Denbigh Castle, before his death in 1655.

£15,000-25,000


4



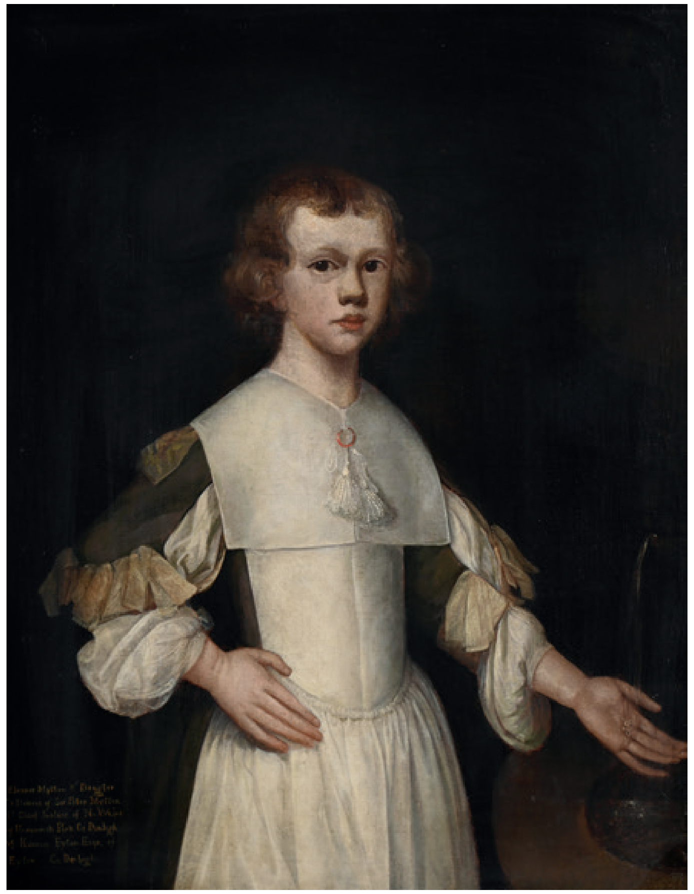
5

5
ENGLISH SCHOOL (CIRCA 1625)
PORTRAIT OF ANN MYTTON (D. 1690), WIFE OF ROBERT DAVIES, AS A CHILD, THREE-QUARTER-LENGTH, IN A BLACK AND WHITE DRESS, HOLDING A BOW AND ARROW
Oil on canvas
With identifying inscription (lower left)
83.5 x 64.5cm (32¾ x 25¼ in.)
In a carved and gilded frame

Literature:
Steegman, *Portraits in Welsh Houses*, p. 163, n. 10

Exhibited:
Cardiff, Amgueddfa Genedlaethol Cymru National Museum of Wales, *Loan Exhibition, 1948, Portraits From Welsh Houses*, n. 15

£2,000-3,000



6

6
ENGLISH SCHOOL (CIRCA 1625)
PORTRAIT OF ELEANOR MYTTON, WIFE OF KENRICK EYTON AS A CHILD, THREE-QUARTER LENGTH, BY A FOUNTAIN
Oil on canvas
With identifying inscription (lower left)
83.5 x 64.5cm (32¾ x 25¼ in.)
In a carved and gilt frame

Literature:
Steegman, *Portraits in Welsh Houses*, p. 163, n. 7

Exhibited:
Cardiff, Amgueddfa Genedlaethol Cymru National Museum of Wales, *Loan Exhibition, 1948, Portraits From Welsh Houses*, n. 16

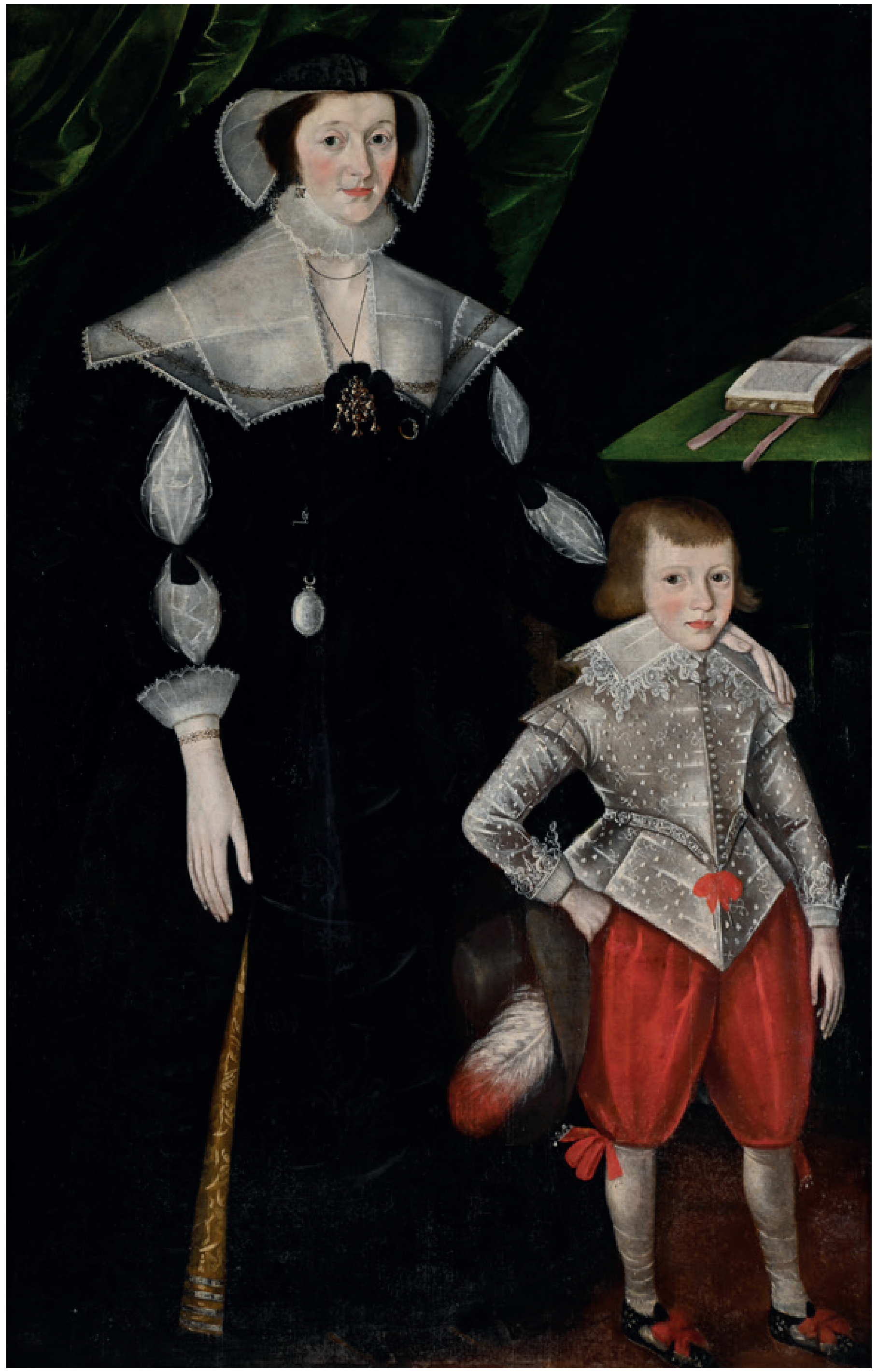
£2,000-3,000

7
ATTRIBUTED TO JOHN SOUCH OF CHESTER (BRITISH 1593-1645)
DOUBLE PORTRAIT OF A MOTHER AND SON OF THE FAMILY OF DAVIES OF GWYSANEY, POSSIBILY ROBERT DAVIS IN A WHITE DOUBLET AND RED BREECHES AND HIS MOTHER ANNE HAYNES IN A BLACK AND WHITE DRESS WITH A LARGE COLLAR
Oil on canvas
160 x 99cm (62 x 38¾ in.)

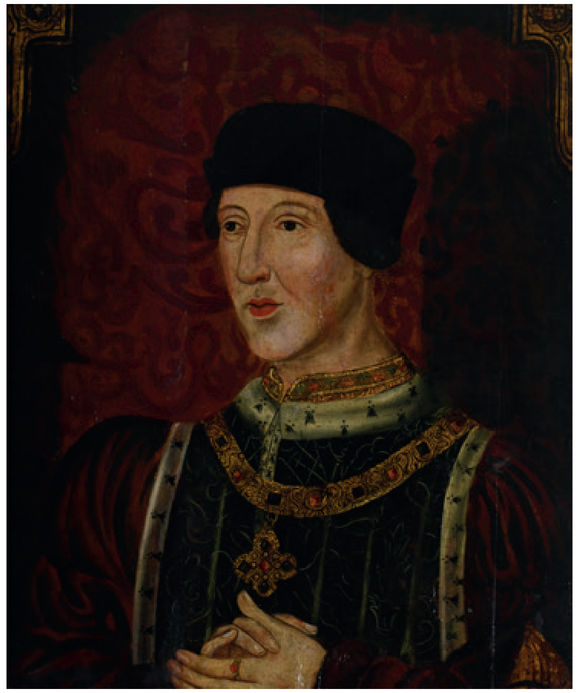
Provenance:
Sale, Foster, London, *Pictures removed from LLannerch Park*, 24 June 1908, lot unknown, where purchased by Philip Tatton Davies-Cooke (according to label on verso)

Literature:
J. Steegman, *Portraits in Welsh Houses*, p. 163, n. 3

£10,000-15,000



7



8

8

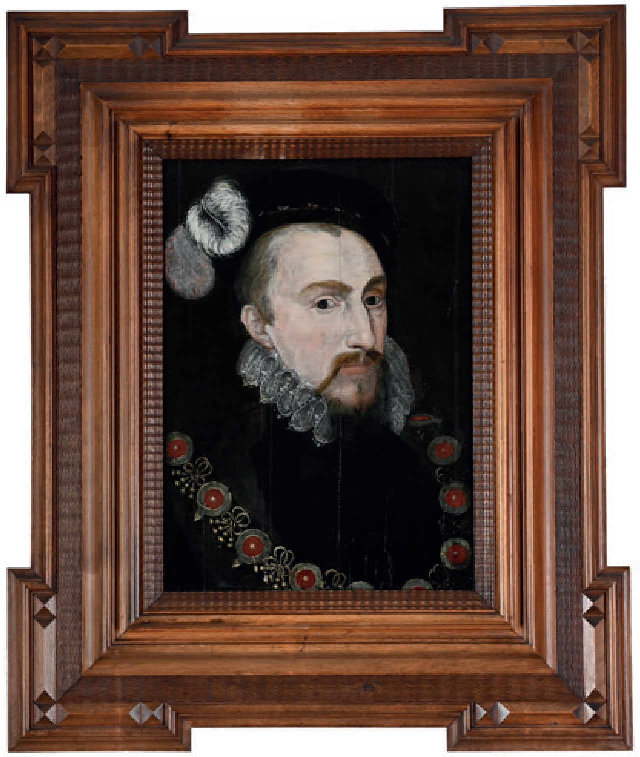
ENGLISH SCHOOL (17TH CENTURY)

PORTRAIT OF KING HENRY VI, IN AN ERMINE-TRIMMED BLACK COAT AND CAP, WEARING THE GARTER CHAIN

Oil on panel

54 x 43.5cm (21¼ x 17 in.)

£1,000-1,500



9

9

ENGLISH SCHOOL (LATE 16TH CENTURY)

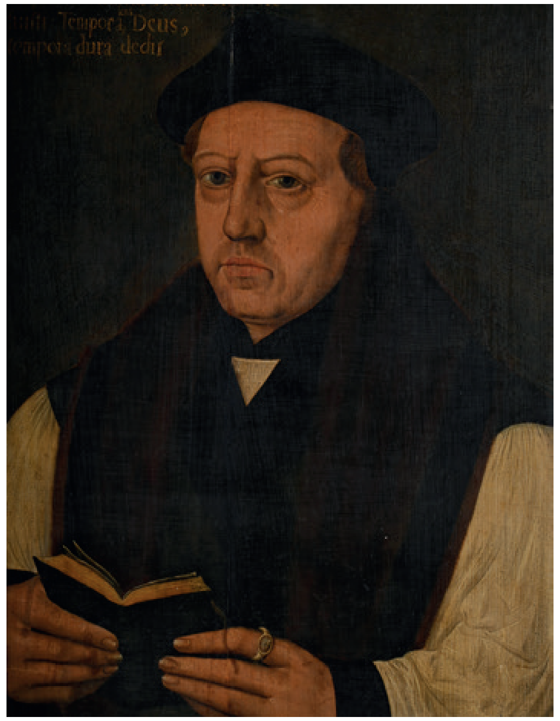
PORTRAIT OF ROBERT DUDLEY, EARL OF LEICESTER, BUST LENGTH, IN A FEATHERED HAT

Oil on panel

47 x 34cm (18½ x 13¼ in.)

In a carved wooden frame

£1,500-2,000


Tempora Deus,
tempora dura dedit

10

10

FOLLOWER OF HANS HOLBEIN THE YOUNGER

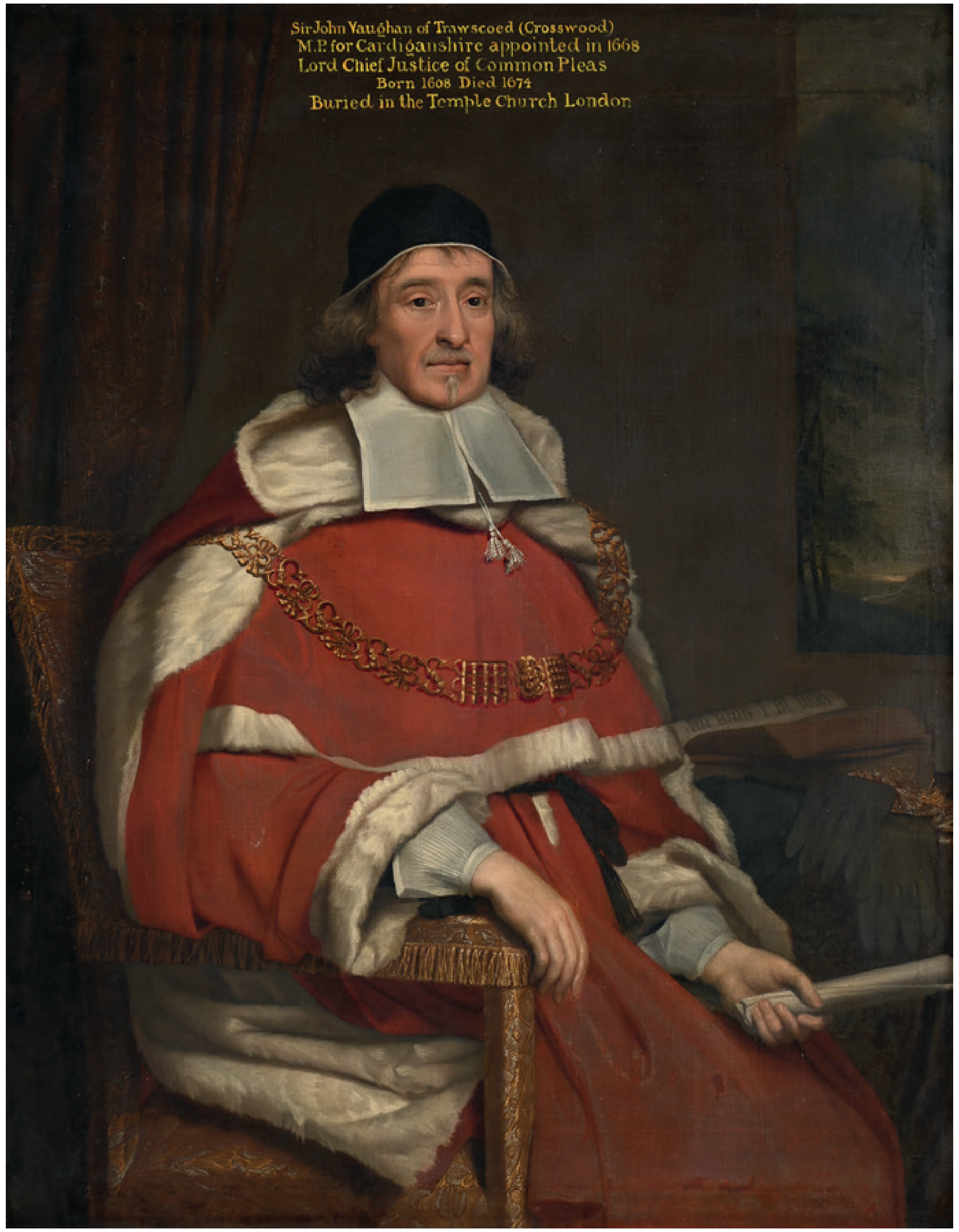
PORTRAIT OF THOMAS CRANMER, ARCHBISHOP OF CANTERBURY, IN CLERICAL ROBES, HOLDING A BOOK

Oil on panel

With identifying inscription (upper left)

39 x 29cm (15¼ x 11¼ in.)

£2,000-3,000


Sir John Vaughan of Trawscoed (Crosswood)
M.P. for Cardiganshire appointed in 1668
Lord Chief Justice of Common Pleas
Born 1608 Died 1674
Buried in the Temple Church London

11

11

ATTRIBUTED TO JOHN MICHAEL WRIGHT (SCOTTISH CIRCA 1617-1694)

PORTRAIT OF SIR JOHN VAUGHAN (1608-1674) OF TRAWSCOED, CHIEF JUSTICE OF COMMON PLEAS, SEATED THREE-QUARTER LENGTH, IN ROBES AND CHAIN OF OFFICE

Oil on canvas

With identifying inscription (upper centre)

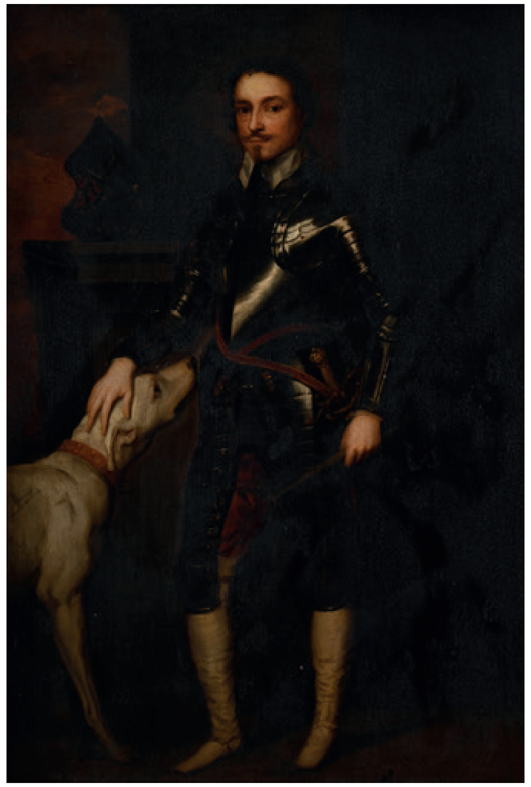
138.5 x 114cm (54½ x 44¾ in.)

In a contemporary carved and gilded acanthus leaf frame

Literature:

Steegman, *Portraits in Welsh Houses*, p. 164, no. 15

£7,000-10,000



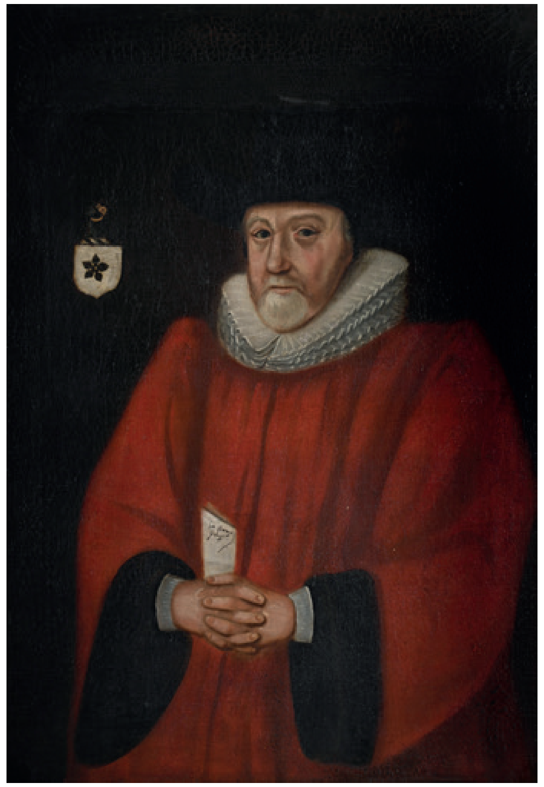
12

12

AFTER SIR ANTHONY VAN DYCK

PORTRAIT OF THOMAS WENTWORTH, 1ST EARL OF STRAFFORD, IN ARMOUR, WITH A DOG
Oil on panel
61.5 x 40.5cm (24 x 15¾ in.)
With collector's wax seal (verso)
After the original painted circa 1636, now in a Private Collection

£600-800



13

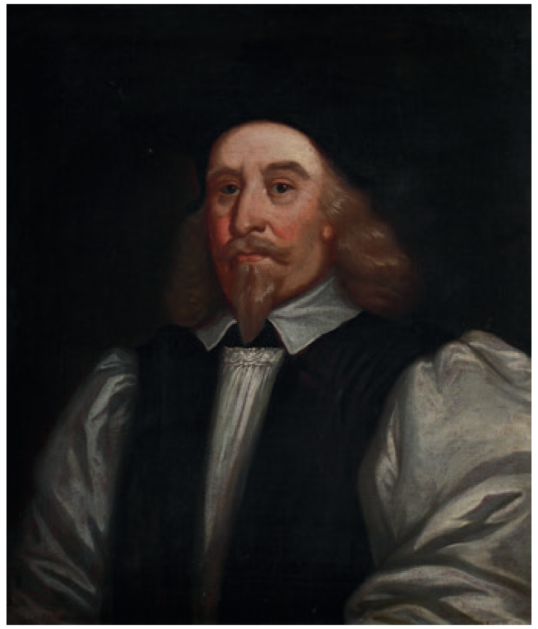
13

ENGLISH SCHOOL (EARLY 17TH CENTURY)

PORTRAIT OF SIR PETER MYTTON (1562-P.1631), OF LLANNERCH, CHIEF JUSTICE OF NORTH WALES, AGED 69, THREE-QUARTER-LENGTH, IN RED ROBES, WHITE RUFF AND A BLACK HAT
Oil on canvas
Dated and inscribed 'An.o 1631 / Aetat 69' (centre right)
100.5 x 70cm (39½ x 27½ in.)
In a Lely panel frame

Literature:
Steegman, *Portraits in Welsh Houses*, p. 163, no. 6, pl. 27B

£600-800



14

14

ENGLISH SCHOOL (CIRCA 1680)

PORTRAIT OF WILLIAM ROBERTS, BISHOP OF BANGOR AGED 78, HALF-LENGTH, IN CLERICAL DRESS
Oil on canvas
72 x 62.5cm (28¼ x 24½ in.)

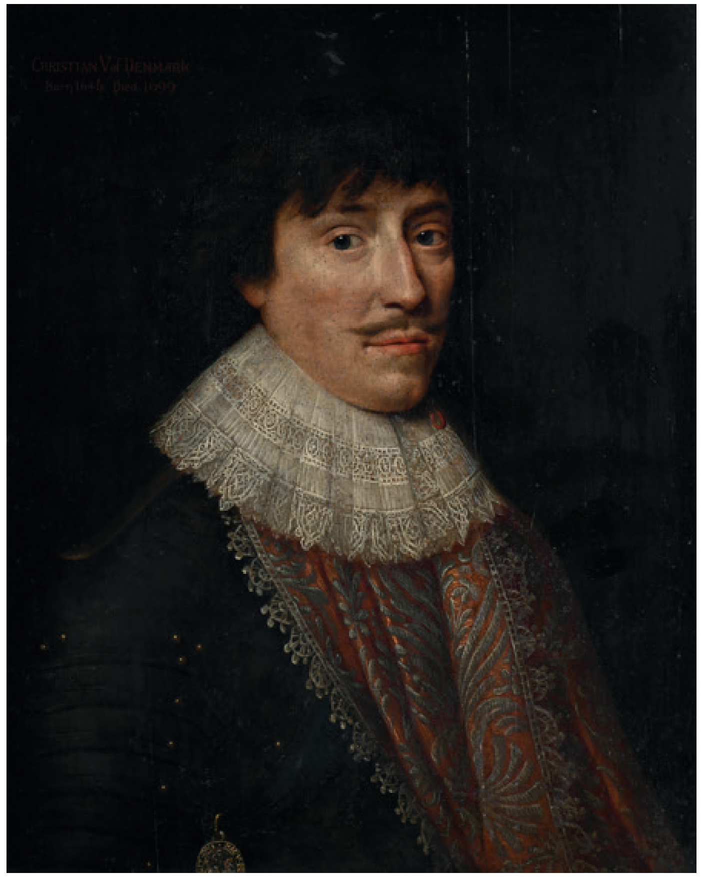
£500-800

15

CIRCLE OF MICHIEL JANSZOON VAN MIEREVELT (DUTCH 1567-1641)

PORTRAIT OF CHRISTIAN, DUKE OF BRUNSWICK, IN ARMOUR, AN EMBROIDERED SASH AND WHITE LACE COLLAR
Oil on panel
With identifying inscription (upper left)
62 x 50cm (24¼ x 19½ in.)

£3,000-5,000



15

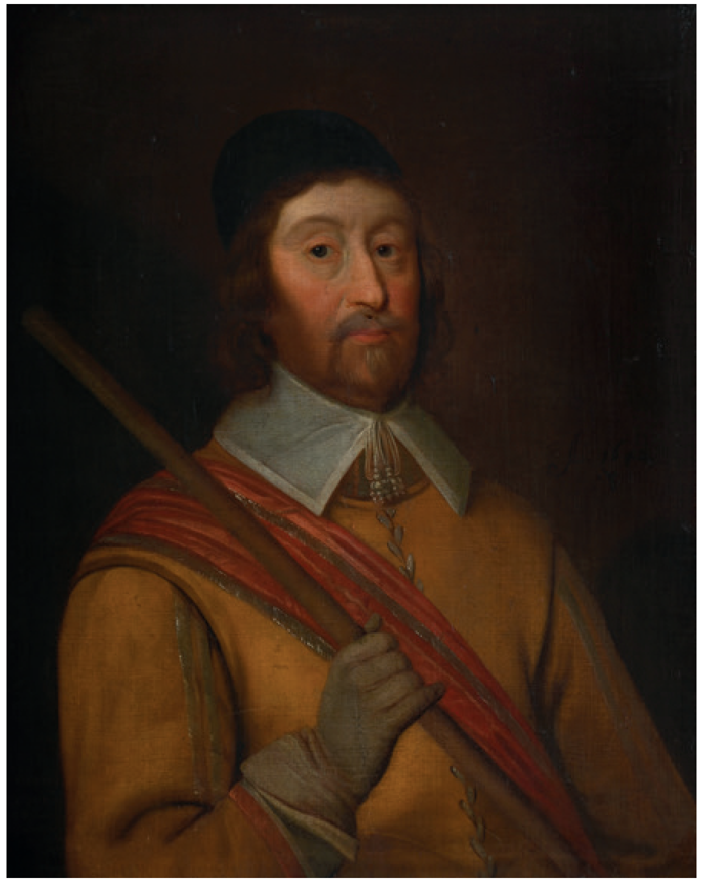
16

THOMAS LEIGH (BRITISH ACTIVE CIRCA 1634-1656)

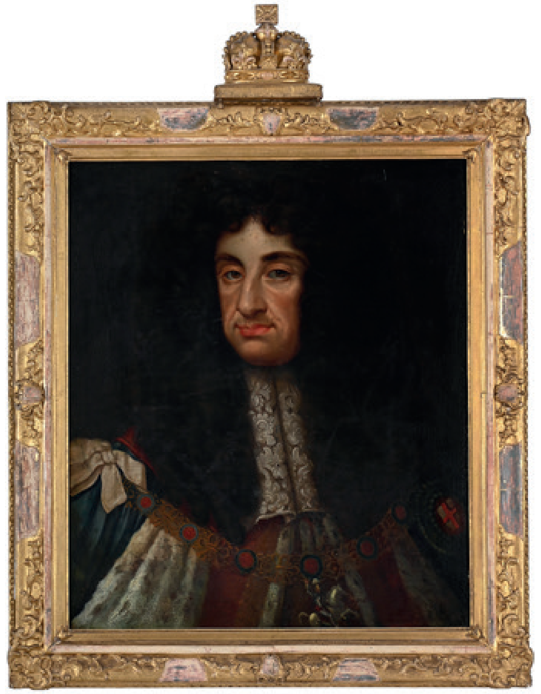
PORTRAIT OF SIR GERARD EYTON OF EYTON, KNIGHT BANERETT, HALF-LENGTH, IN A BUFF JERKIN, RED SASH AND WHITE COLLAR, WEARING GLOVES AND HOLDING A BATON
Oil on canvas
Dated 'An.o 1642' (centre right); with identifying inscription (lower left)
70.5 x 57.5cm (27¾ x 22½ in.)
In an 18th Century Maratta frame

Literature:
Steegman, *Portraits in Welsh Houses*, p. 164, no. 9

£2,000-3,000



16

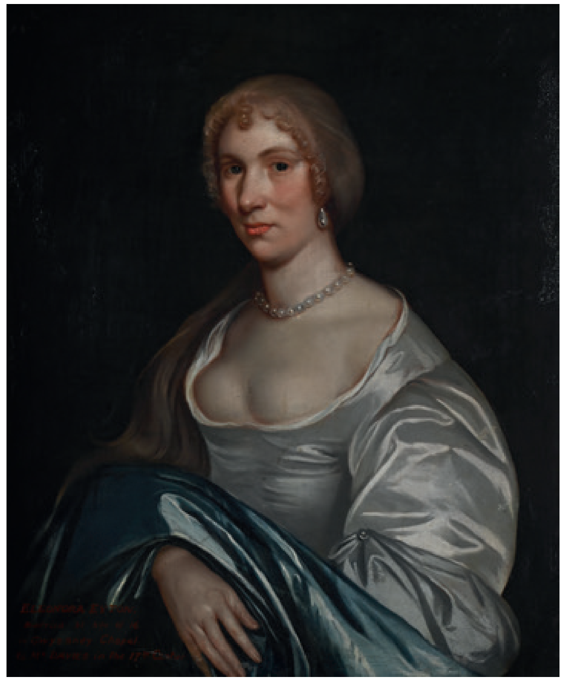


17

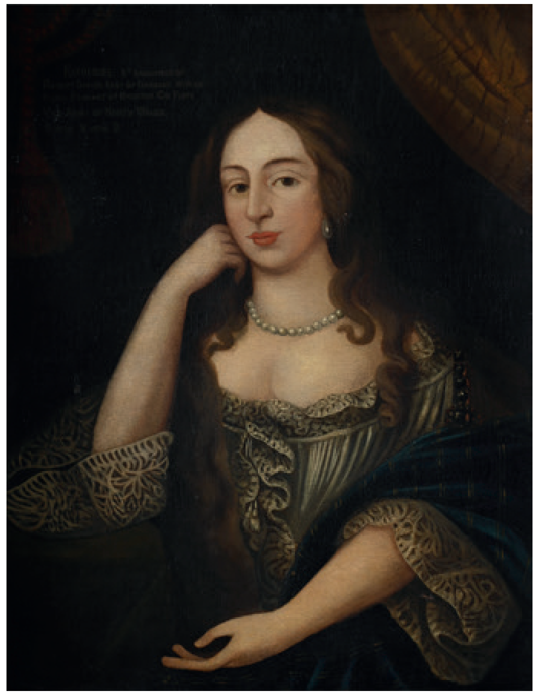
17

FOLLOWER OF SIR PETER LELY
PORTRAIT OF KING CHARLES II, HALF-LENGTH, IN GARTER ROBES, WITH THE GARTER CHAIN
Oil on canvas
74.5 x 62.5cm (29¼ x 24½ in.)
In a carved and gilt frame surmounted by a crown

£600-800



19



18

18

CIRLCE OF HENRI GASCAR (FRENCH CIRCA 1635-1701)
PORTRAIT OF KATHERINE (B. 1642), 3RD DAUGHTER OF ROBERT DAVIES, WIFE OF PIERS PENNANT OF BYCHA, CO. FINCH
Oil on canvas
With identifying inscription (upper left)
81.5 x 64cm (32 x 25 in.)

Literature:
Steegman, *Portraits in Welsh Houses,* p. 164, no. 13.

£600-800

19

FOLLOWER OF SIR PETER LELY
PORTRAIT OF ELEONORA EYTON, HALF-LENGTH, IN A SIVER DRESS AND BLUE STOLE
Oil on canvas
With identifying inscription (lower left)
74 x 62cm (29 x 24¼ in.)

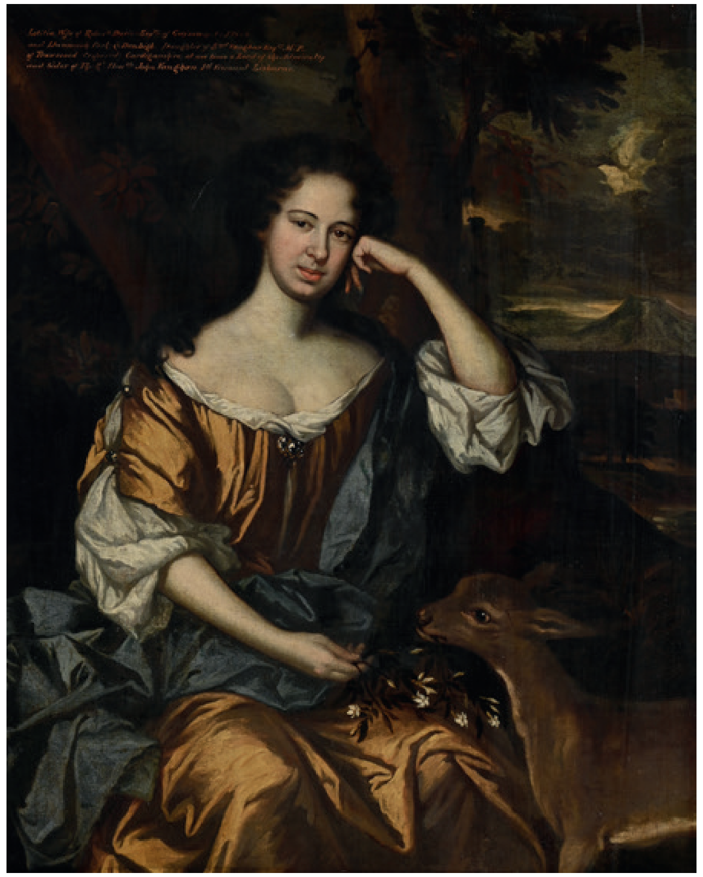
Eleonora Eyton married Mr. Davies in Gwysaney chapel, aged 16

£800-1,200

20

CIRCLE OF SIR PETER LELY (BRITISH 1618-1680)
PORTRAIT OF LETITIA DAVIES, SEATED IN A YELLOW AND GOLD DRESS, WHITE CHEMISE AND BLUE WRAP, HOLDING FLOWERS, WITH A FAWN
Oil on canvas
With identifying inscription (upper left)
125 x 110.5cm (49 x 43½ in.)
In a mid-18th Century carved and gilt pierced frame

£3,000-5,000



20

21

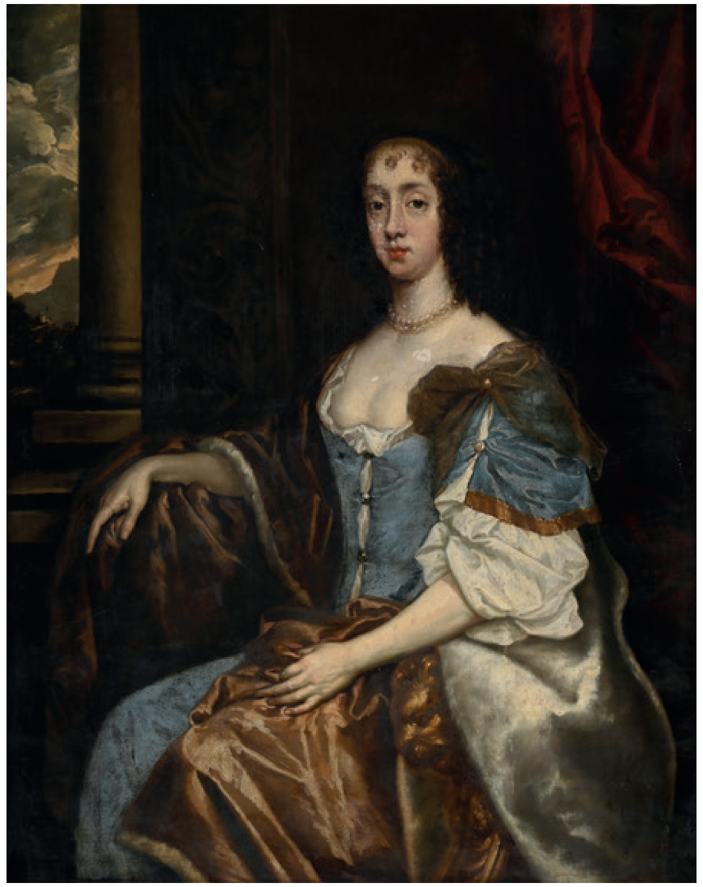
CIRCLE OF SIR PETER LELY (BRITISH 1618-1680)
PORTRAIT OF ELIZABETH WILBRAHAM, WIFE OF MYTTON DAVIES OF GWYSANEY AND LLANNERCH, IN A BLUE AND BROWN DRESS, A WHITE CHEMISE AND A FUR-LINED WRAP
Oil on canvas
124.5 x 100cm (49 x 39¼ in.)
In a mid-18th Century carved and gilt pierced frame

Painted *circa* 1660

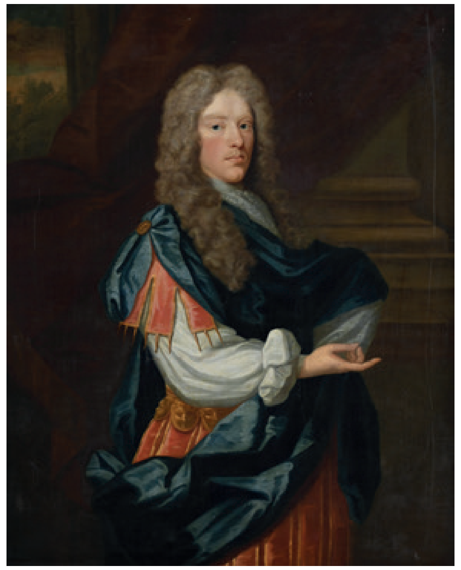
Literature:
Steegman, *Portraits in Welsh Houses*, p. 164, no. 14, as perhaps by J.M. Wright

Exhibited:
Cardiff, Amgueddfa Genedlaethol Cymru National Museum of Wales, *Loan Exhibition, 1948, Portraits From Welsh Houses*, n. 25

£3,000-5,000



21

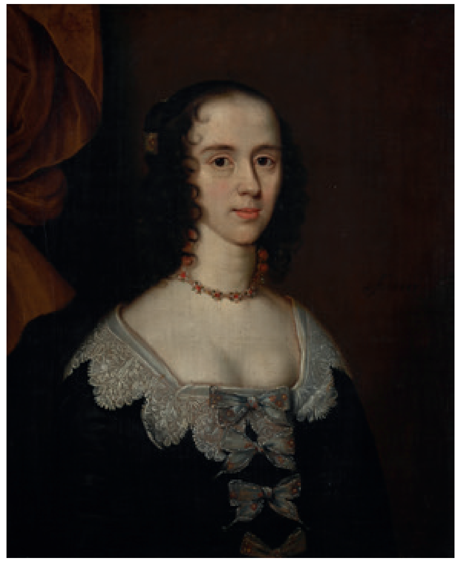


22

22

ENGLISH SCHOOL (LATE 17TH CENTURY)
PORTRAIT OF A GENTLEMAN, THREE-QUARTER-LENGTH, IN A CLASSICAL DRESS WITH A BLUE CLOAK, BY A COLUMN
Oil on canvas
121 x 96.5cm (47½ x 37 in.)
In a carved and gilt frame

£2,000-3,000



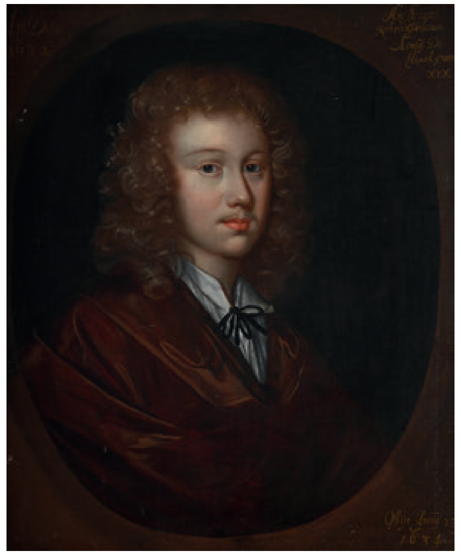
23

23

THOMAS LEIGH (BRITISH ACTIVE CIRCA 1634-1656)
PORTRAIT OF ELEANOR ELLEN MYTTON, IN A BLACK DRESS WITH A LACE COLLAR
Oil on canvas
Dated 'An.o 1643' (centre right)
70.5 x 59cm (27¾ x 23 in.)

Literature:
Steegman, *Portraits in Welsh Houses*, p. 164, no. 8.

£1,500-2,000

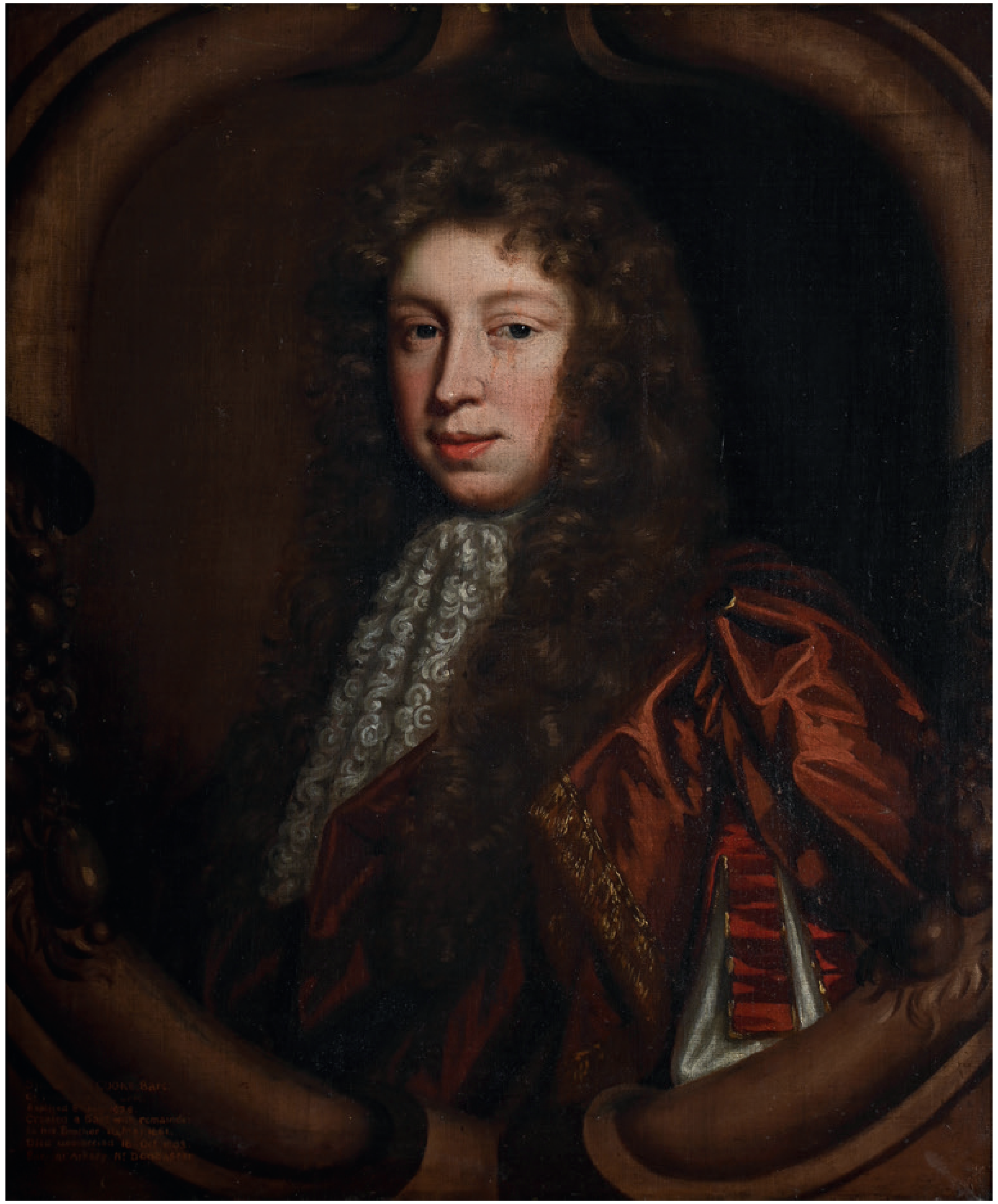


24

24

ENGLISH SCHOOL (17TH CENTURY)
POSTHUMOUS PORTRAIT OF ROBERT PULESTON, OF HAFOD-Y-WERN, IN A BROWN COAT
Oil on canvas, feigned oval
With identifying inscription (upper right and lower right) and dated '1632' (upper left)
74 x 61cm (29 x 24 in.)

£1,500-2,000



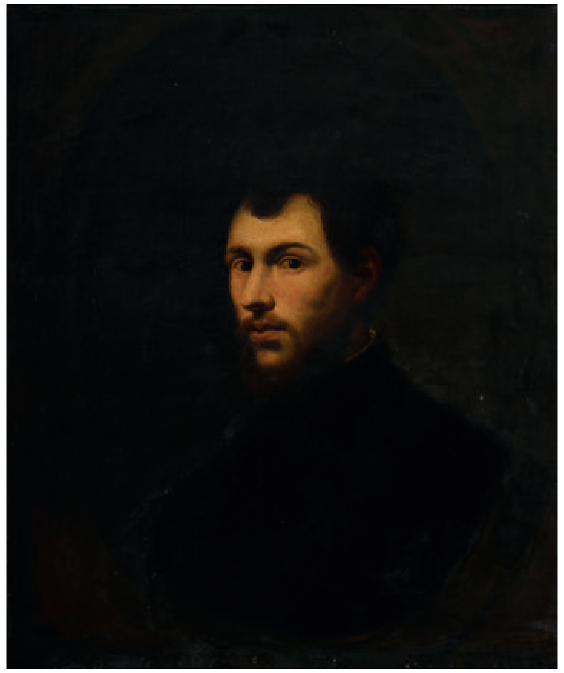
25

25

MARY BEALE (BRITISH 1632-1697)
PORTRAIT OF SIR GEORGE COOKE, 1ST BT. OF WHEATLEY (1628-1683), IN A BROWN COAT AND WHITE JABOT
Oil on canvas, sculptured oval
75 x 62cm (29½ x 24¼ in.)

Literature:
Steegman, *Portraits in Welsh Houses*, p. 165, no. 17

£4,000-6,000



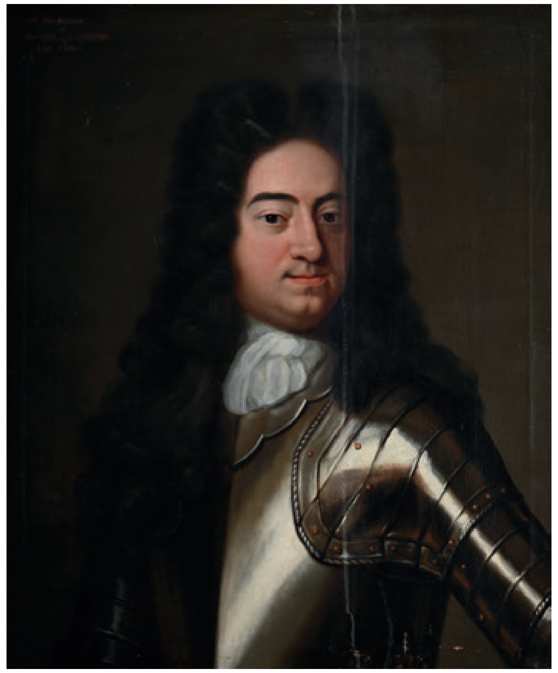
26

26

AFTER JACOPO TINTORETTO, ENGLISH SCHOOL
(EARLY 19TH CENTURY)
PORTRAIT OF A YOUNG MAN
Oil on canvas, feigned oval
71.5 x 59.6cm (28 x 23¼ in.)
In a carved and gilt frame

After the full-length portrait in the Royal Collection, RCIN 402845

£700-1,000



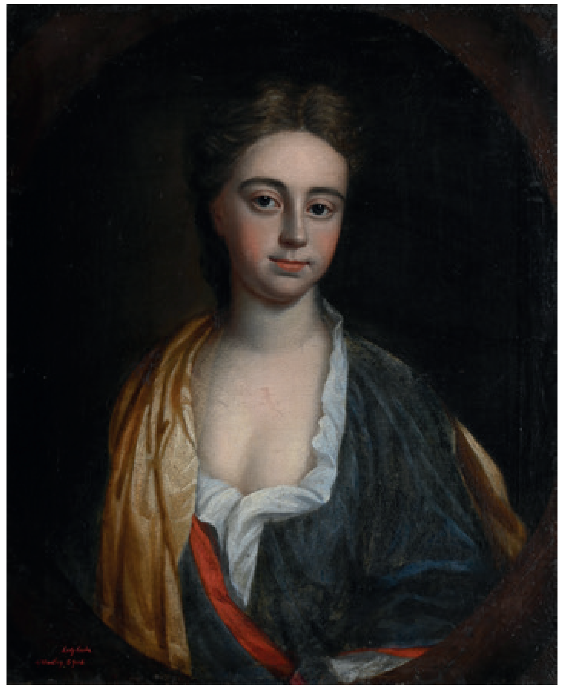
27

27

ENGLISH SCHOOL (CIRCA 1700)
PORTRAIT OF COLONEL JOHN ROBINSON (1617-1681), OF GWERSYLLT IN ARMOUR
Oil on canvas
With identifying inscription (upper left)
74 x 61.5cm (29 x 24 in.)
In a contemporary carved and gilt frame

Literature:
Steegman, *Portraits in Welsh Houses,* p. 164, no. 16.

£600-800

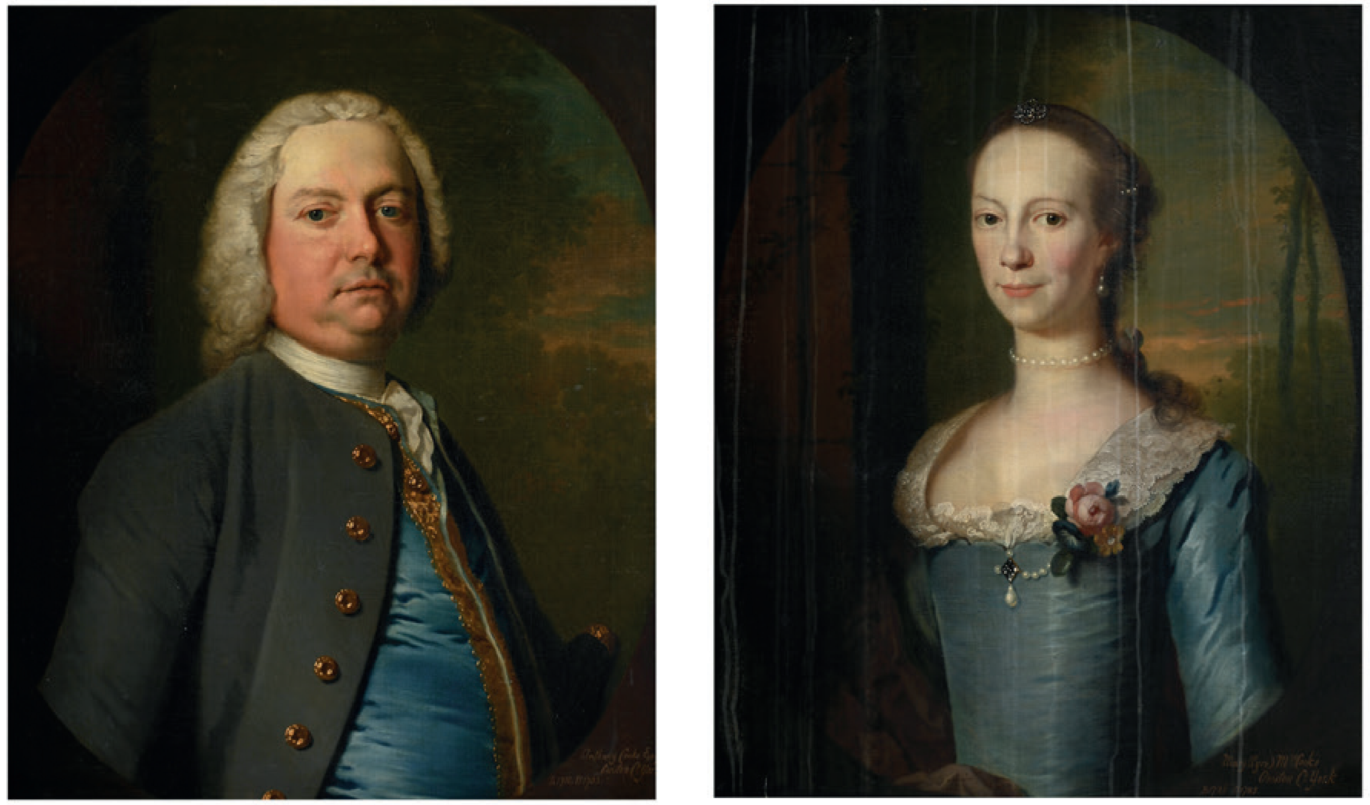


28

28

CIRCLE OF SIR GODFREY KNELLER (BRITISH 1646-1723)
PORTRAIT OF CATHERINE, LADY COOKE OF WHEATLEY (NÉE COPLEY), IN A BLUE DRESS, WITH WHITE CHEMISE AND YELLOW WRAP
Oil on canvas, feigned oval
With identifying inscription (lower left)
74.5 x 62cm (29¼ x 24¼ in.)
In a carved and gilt frame

£800-1,200



29

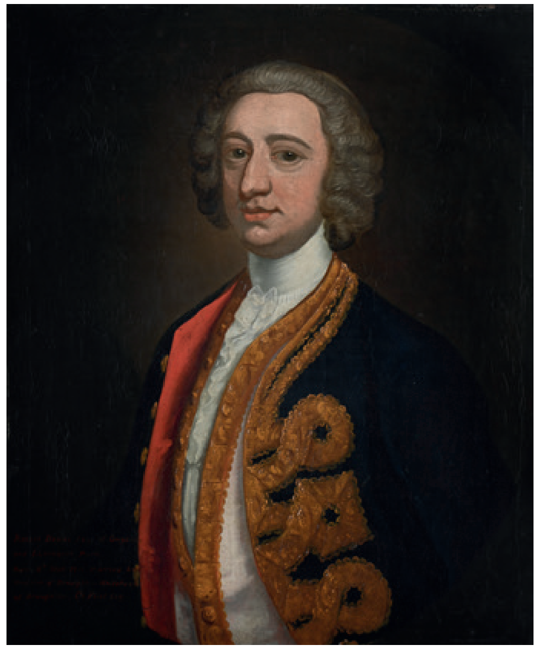
29

HERMAN VAN DER MIJN
(DUTCH 1684 - CIRCA 1741)
PORTRAIT OF ANTHONY COOKE (1710-1763) OF OWSTON; AND PORTRAIT OF HIS WIFE MARY EYRE (1726-1783)
Oil on canvas, in feigned oval, a pair
Both signed and dated '1755' (lower left) and with identifying inscription (lower right)
Each 74 x 61cm (29 x 24 in.)
In a carved and gilt pierced frames (2)

Literature:
Steegman, *Portraits in Welsh Houses*, p. 165, nos. 27 and 28
H. Ward & W. Roberts, Romney, 1904, II, p. 32

Exhibited:
Cardiff, Amgueddfa Genedlaethol Cymru National Museum of Wales, *Loan Exhibition, 1948, Portraits From Welsh Houses*, n. 43

£6,000-8,000

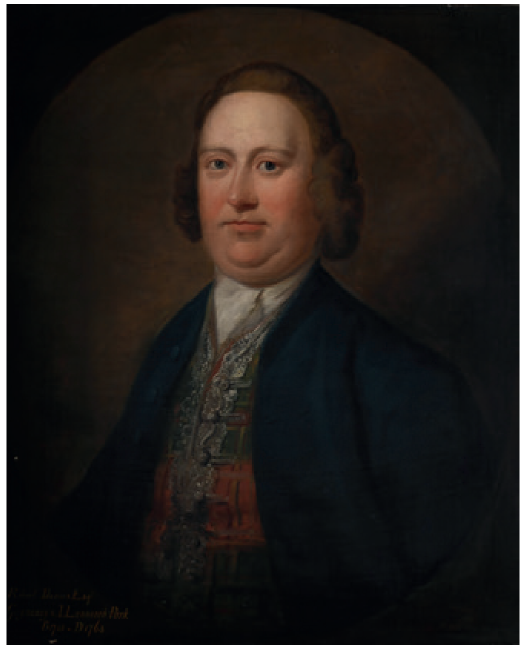


30

30
CIRCLE OF JOHN VANDERBANK THE YOUNGER
(BRITISH 1694-1739)
PORTRAIT OF ROBERT DAVIES (B. 1715), OF GWYSANEY AND LLANNERCH IN A BLUE COAT WITH GOLD FACINGS AND RED LINING
Oil on canvas, feigned oval
With identifying inscription (lower left)
74 x 62cm (29 x 24¼ in.)

Literature:
Steegman, *Portraits in Welsh Houses*, p. 165, n. 29

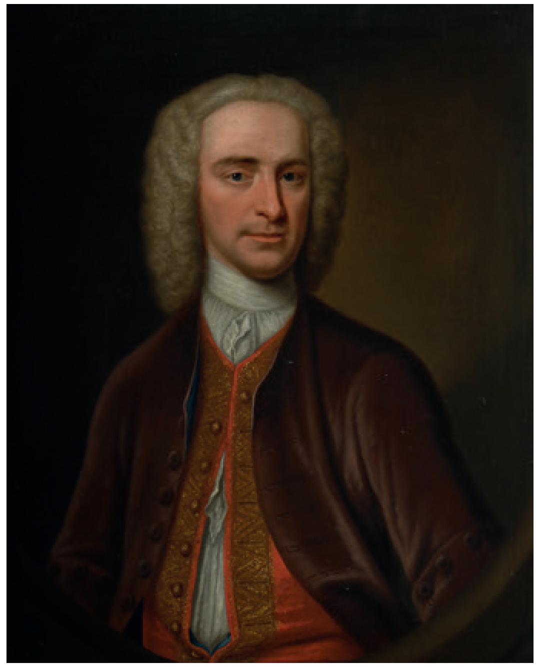
£700-1,000



31

31
ENGLISH SCHOOL (CIRCA 1760)
PORTRAIT OF ROBERT DAVIES (1715-1763), HALF-LENGTH, IN A BLUE COAT WITH A RED AND GREEN WAISTCOAT
Oil on canvas, feigned oval
With identifying inscription (lower left)
74.5 x 61cm (29¼ x 24 in.)
In a contemporary carved and gilded pierced frame

£700-1,000



32

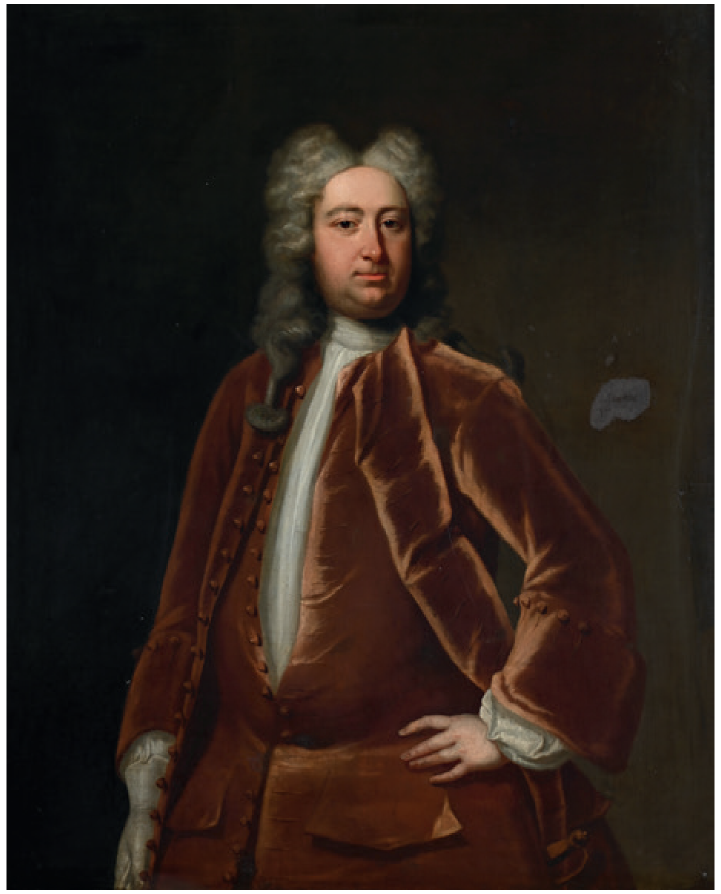
32
JAMES FELLOWES (BRITISH FL. 1710-1730)
PORTRAIT OF MR. DAVIES, HALF-LENGTH, IN A BROWN COAT AND RED WAISTCOAT
Oil on canvas, feigned oval
Signed and dated 'Fellowes pinxit 174 [?]' (lower left)
75 x 61cm (29½ x 24 in.)
In a carved and gilt frame

£1,000-1,500

33
CIRLCE OF MICHAEL DAHL (SWEDISH 1659-1743)
PORTRAIT OF ROBERT DAVIES (1684-1728) OF GWYSANEY, THREE-QUARTER-LENGTH, IN A REDDISH-BROWN VELVET COAT
Oil on canvas
125 x 101cm (49 x 39¾ in.)
In a Lely-panel frame

Literature:
Steegman, *Portraits in Welsh Houses*, p. 165, no. 22.

£1,500-2,000

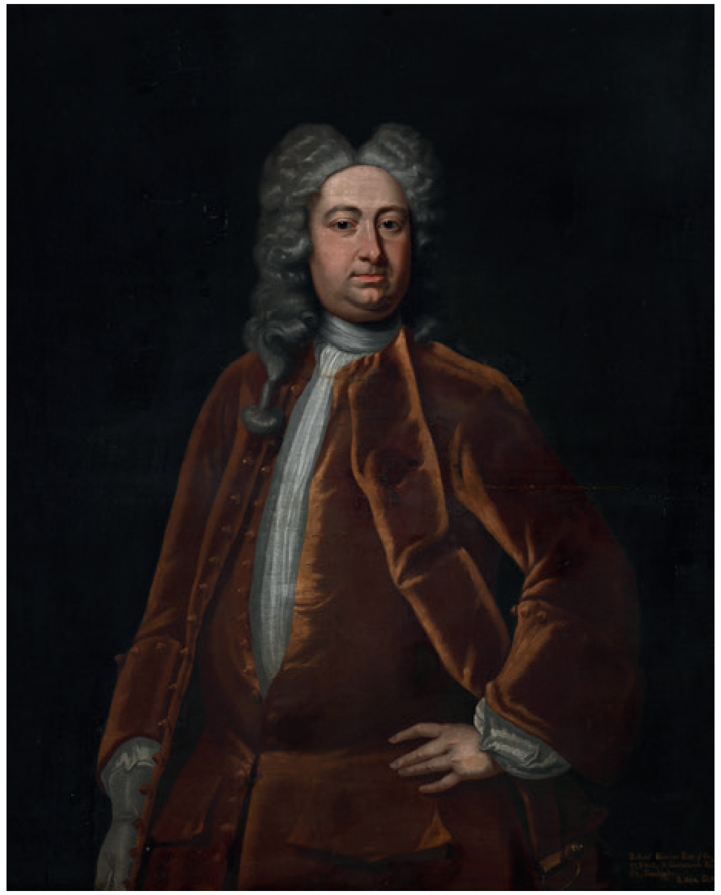


33

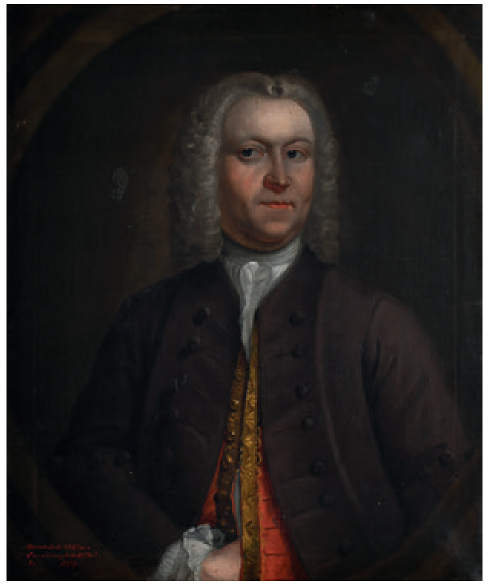
34
ATTRIBUTED TO JAMES FELLOWES (BRITISH FL. 1710-1730)
PORTRAIT OF ROBERT DAVIES (1684-1728), THREE-QUARTER-LENGTH, IN A BROWN VELVET COAT
Oil on canvas
With identifying inscription (lower right)
123.5 x 99cm (48½ x 38¾ in.)
In an acorn running pattern frame

Literature:
Steegman, *Portraits in Welsh Houses*, p. 165, n. 21

£1,500-2,000



34



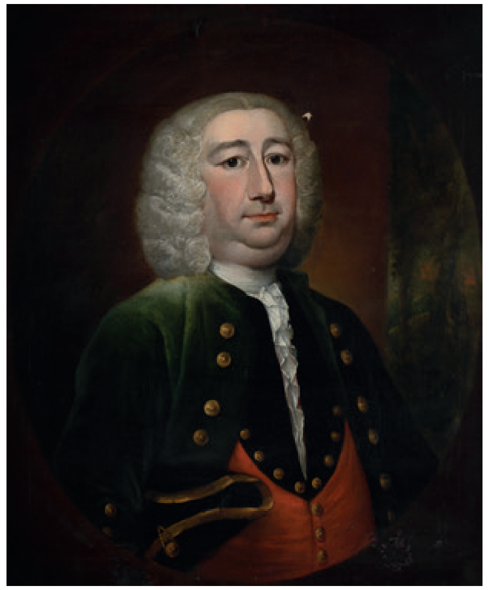
35

35

ATTRIBUTED TO HERMAN VAN DER MIJN (DUTCH 1684 - CIRCA 1741)
PORTRAIT OF ALEXANDER COOKE, M.D. OF RIPON (D.1757), IN A BROWN COAT AND RED EMBROIDERED WAISTCOAT
Oil on canvas, feigned oval
With identifying inscription (lower left)
74 x 61.5cm (29 x 24 in.)
In a Lely panel frame

Literature:
Steegman, *Portraits in Welsh Houses,* p. 165, n. 20

£1,500-2,000

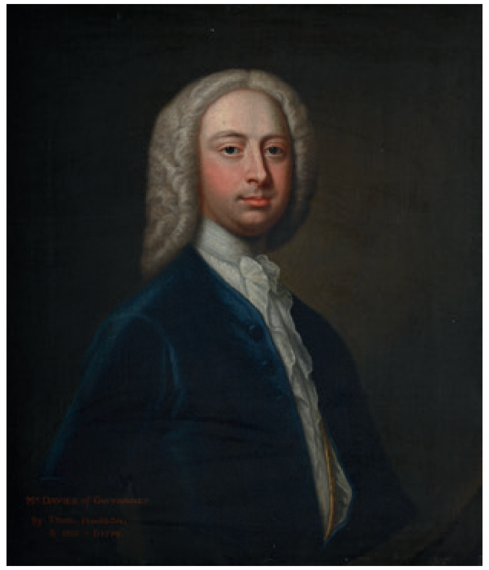


36

36

ENGLISH SCHOOL (CIRCA 1750)
PORTRAIT OF A GENTLEMAN, IN A DARK GREEN COAT WITH GOLD BUTTONS AND A RED WAISTCOAT
Oil on canvas, feigned oval
74 x 61.5cm (29 x 24 in.)

£500-800



37

37

ATTRIBUTED TO THOMAS HUDSON (BRITISH 1701-1779)
PORTRAIT OF MR. DAVIES OF GWYSANEY (1701-1779), IN A BLUE COAT AND WHITE STOCK
Oil on canvas, feigned oval
With identifying inscription (lower left)
72 x 61cm (28¼ x 24 in.)

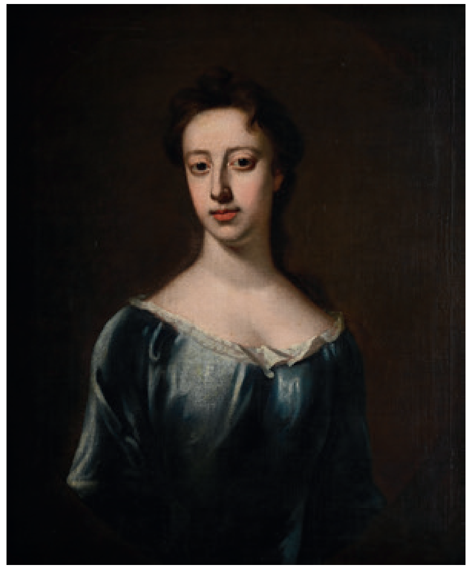
£700-1,000

38

CIRLCE OF SIR GODFREY KNELLER (BRITISH 1646-1723)
PORTRAIT OF ANN BROCKHOLES, WIFE OF ROBERT DAVIES (D. 1764), IN A BLUE DRESS
Oil on canvas, feigned oval
74 x 63cm (29 x 24¾ in.)
In a Lely panel frame

Literature:
Steegman, *Portraits in Welsh Houses,* p. 165, no. 23.

£600-800

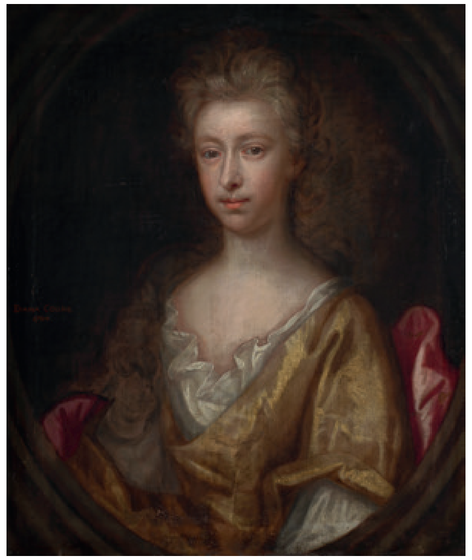


38

39

CIRCLE OF SIR GODFREY KNELLER (BRITISH 1646-1723)
PORTRAIT OF DIANA COOKE, IN A YELLOW DRESS AND PINK WRAP
Oil on canvas, feigned oval
With identifying inscription and date '1704' (centre left)
74.5 x 62cm (29¼ x 24¼ in.)

£800-1,200



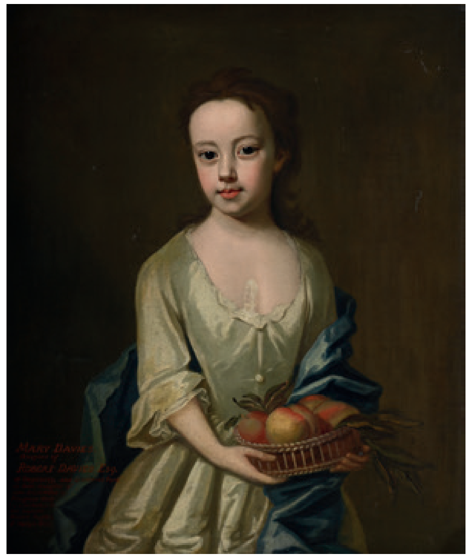
39

40

CIRCLE OF JAMES FELLOWES (BRITISH FL. 1719-1751)
PORTRAIT OF MARY DAVIES, WIFE OF ROBERT-HUGHES AS A GIRL, THREE-QUARTER-LENGTH, IN A WHITE DRESS, HOLDING A BASKET OF FRUIT
Oil on canvas
With identifying inscription (lower left)
74 x 61.5cm (29 x 24 in.)

Literature:
Steegman, *Portraits in Welsh Houses*, p. 165, n. 24

£2,000-3,000



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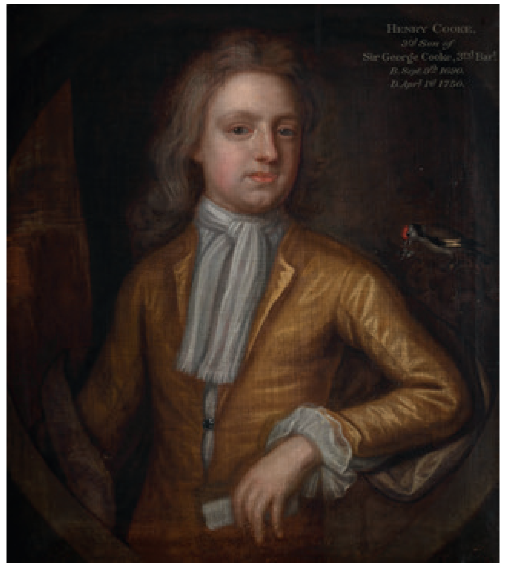

Henry Cooke.
3rd Son of
Sir George Cooke, 3rd Bart

41

41

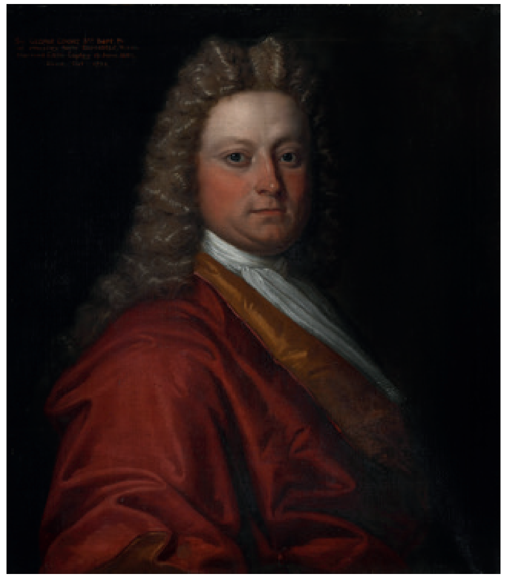
CIRLCE OF SIR GODFREY KNELLER (BRITISH 1646-1723)

PORTRAIT OF HENRY COOKE (1690-1750), 3RD SON OF SIR GEORGE COOKE, BT. IN A GOLD JACKET AND WHITE JABOT, WITH A WOODPECKER BESIDE HIM

Oil on canvas, feigned oval
With identifying inscription (upper right)
75 x 62cm (29½ x 24¼ in.)

Literature:
Steegman, *Portraits in Welsh Houses*, p. 165, n. 19

£800-1,200



42

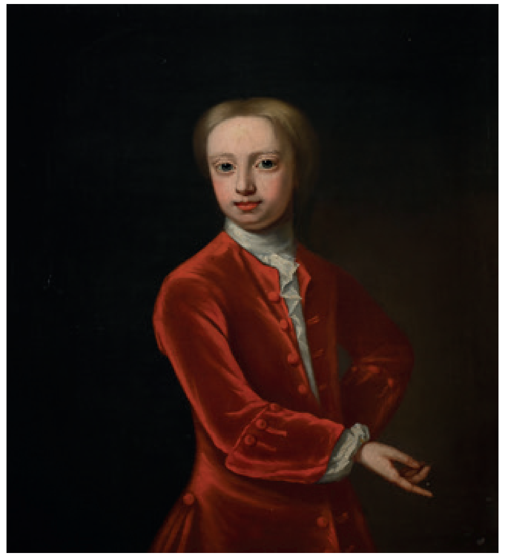
42

ENGLISH SCHOOL (CIRCA 1720)

PORTRAIT OF SIR GEORGE COOKE, 3RD BT. OF WHEATLEY (1662-1732), HALF-LENGTH, IN A RED COAT

Oil on canvas
With identifying inscription (upper left)
74 x 61cm (29 x 24 in.)
In a mid-18th Century carved and gilt frame

£700-1,000



43

43

CIRCLE OF JAMES FELLOWES (BRITISH FL. 1719-1751)

PORTRAIT OF ROBERT DAVIES (1684-1728) OF GWYSANEY, THREE-QUARTER-LENGTH, IN A RED VELVET COAT

Oil on canvas
74.5 x 62cm (29¼ x 24¼ in.)
In a carved gilt frame

Literature:
Steegman, *Portraits in Welsh Houses*, p. 165, n. 21

£1,500-2,000

44

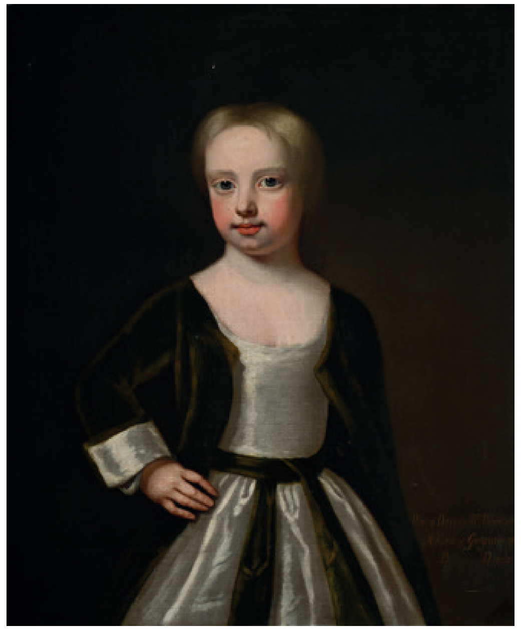
ENGLISH SCHOOL (CIRCA 1750)

PORTRAIT OF MARY DAVIES, WIFE OF PHILIP PULESTON (1740-1802), AS A CHILD, THREE-QUARTER-LENGTH, IN A GREEN AND WHITE DRESS

Oil on canvas
With identifying inscription (lower right)
74.5 x 61.5cm (29¼ x 24 in.)

Literature:
Steegman, *Portraits in Welsh Houses*, p. 165, n. 31

£1,500-2,000



44

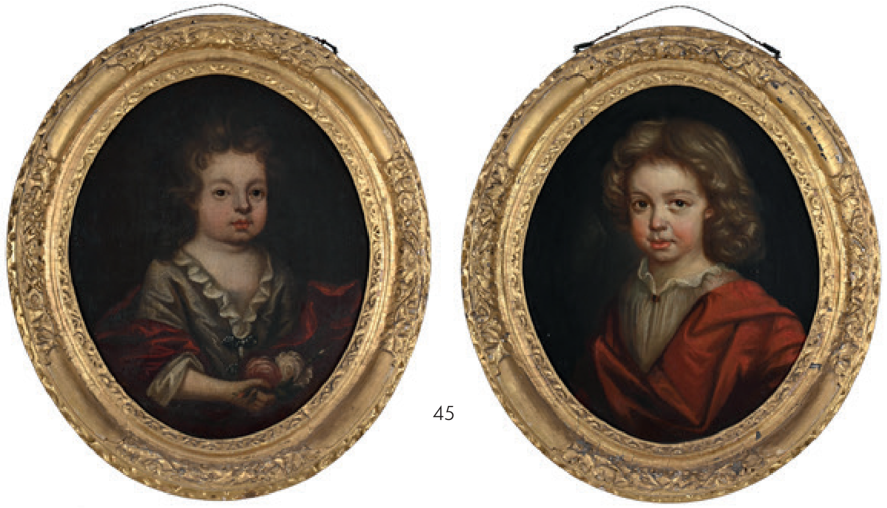
45

ENGLISH SCHOOL (CIRCA 1700)

A PAIR OF PORTRAITS OF A BOY AND A GIRL IN WHITE AND RED

Oil on canvas, oval
Each 53 x 42.5cm (20¾ x 16½ in.)
In Lely-panel frames (2)

£800-1,200



45

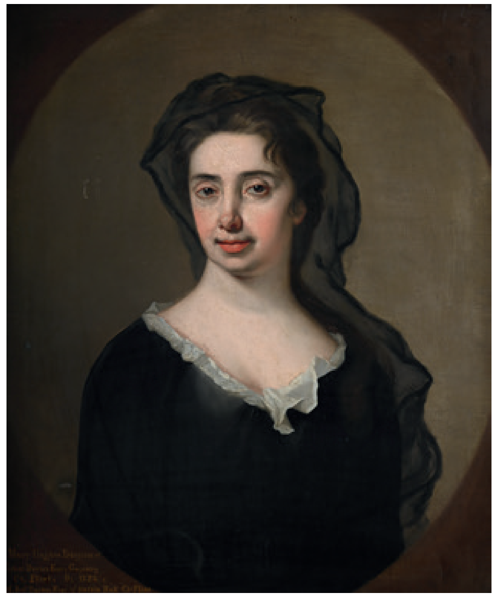
46

CIRCLE OF MARIA VERELST (1680-1744)

PORTRAIT OF MARY (B. 1722), DAUGHTER OF ROBERT DAVIES, WIFE OF ROBERT HUGHES OF HALLEGH

Oil on canvas, feigned oval
72 x 59.5cm (28¼ x 23¼ in.)

£1,000-1,500



46

47

THOMAS HUDSON (BRITISH 1701-1779)

PORTRAIT OF CAPTAIN JOHN DAVIES (B. 1719), OF GWYSANEY AND LLANNERCH, IN THE UNIFORM OF THE ROYAL HORSE GUARDS, IN FRONT OF AN ENCAMPMENT

Oil on canvas
With identifying inscription (lower left)
126 x 98.5cm (49½ x 38¾ in.)

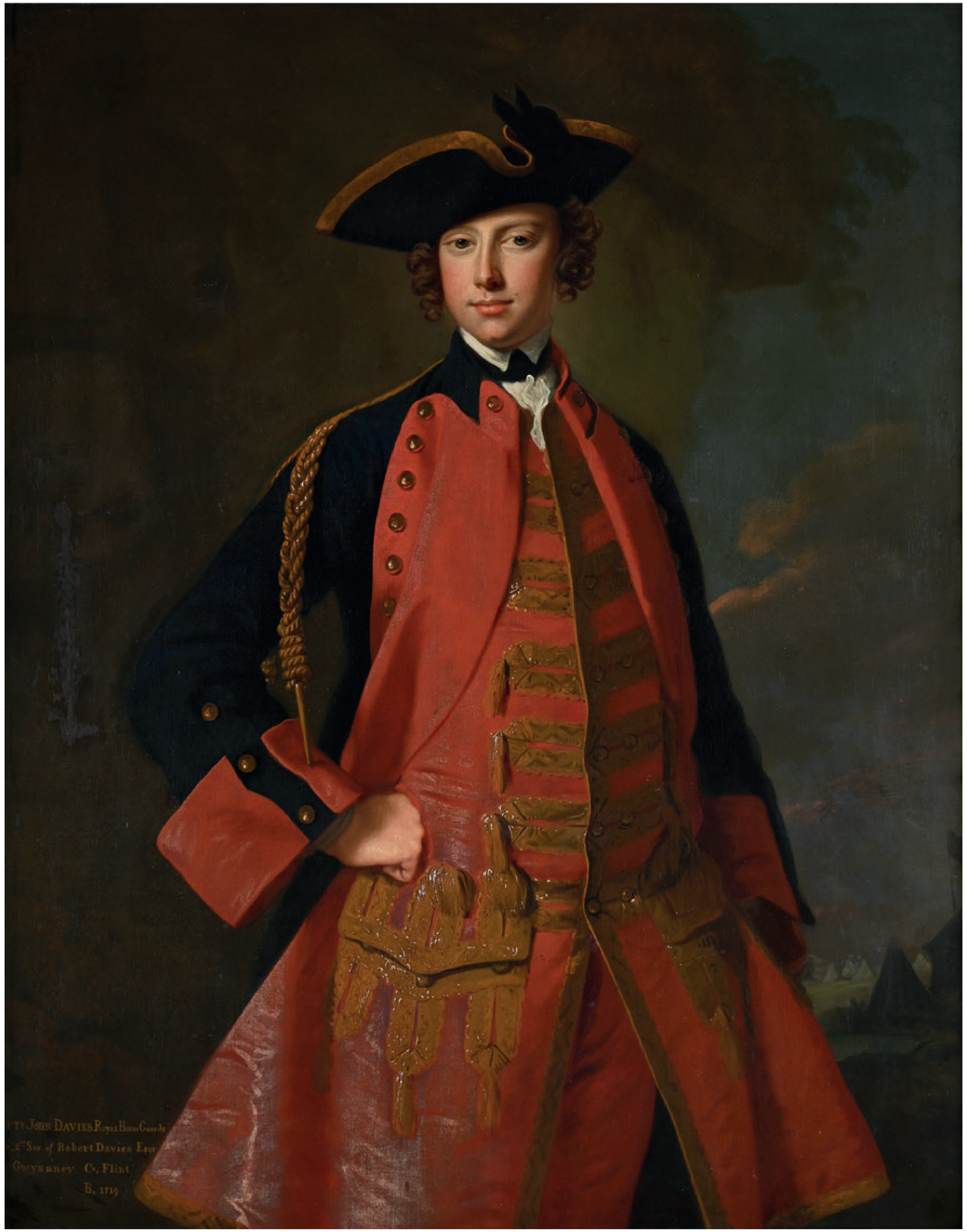
Literature:
Steegman, *Portraits in Welsh Houses*, p. 166, no. 30, pl. 28C

Exhibited:
Cardiff, Amgueddfa Genedlaethol Cymru National Museum of Wales, *Loan Exhibition, 1948, Portraits From Welsh Houses*, n. 40

Thomas Hudson (1701-1779) was both a pupil of and son-in-law to the painter Jonathan Richardson (1667-1745). The solemn poses inherited from Richardson can also be seen in the work of Van Loo, whose work Hudson must have studied whilst he was in London between 1730 and 1740. Hudson's work appealed to more formal and traditional sitters, who resisted the introduction into portraiture of the genial and 'human' element in character exploited by artists such as William Hogarth and Joseph Highmore. As a fellow Devonian, a young Joshua Reynolds was apprenticed to Hudson between 1740 and 1743. Hudson also taught Joseph Wright of Derby. Between 1748 and 1752 the artist travelled around Europe, however his style remained unchanged, and by the mid-1750s he was regarded as one of the most fashionable portrait painters in London, rivalled only by Allan Ramsay. As Horace Walpole assessed, Hudson was popular with his sitters because they were 'content with his honest similitudes, and with the fair tied wigs, blue velvet coats, and white satin waistcoats, which he bestowed liberally on his customers.'

Captain John Davies was the second son of Robert Davies V and his wife Anne Brockholes. In 1739, he obtained a coronet's commission in the Royal Horse Guards. He subsequently became a captain of the regiment and fought under King George II at Dettingen during the War of the Austrian Succession, where he was wounded. John Davies is every inch the dashing young officer in Hudson's portrait with his hand rested jauntily on his hip and his confident gaze. The artist's attention to sartorial detailing through the lustrous scarlet fabric and gold braiding is characteristic of an age in which costume married uniformity with grandeur and refinement

£20,000-30,000


JOHN DAVIES Royal Horse Guards
2d Son of Robert Davies Esqr
Gwysaney Co. Flint
B. 1719

47

48

WILLIAM PARRY (BRITISH 1742-1791)

PORTRAIT OF FRANCES PULESTON (1765-1818), AS A CHILD, HOLDING A BULLFINCH

Oil on canvas
With identifying inscription (lower left)
74 x 62cm (29 x 24¼ in.)

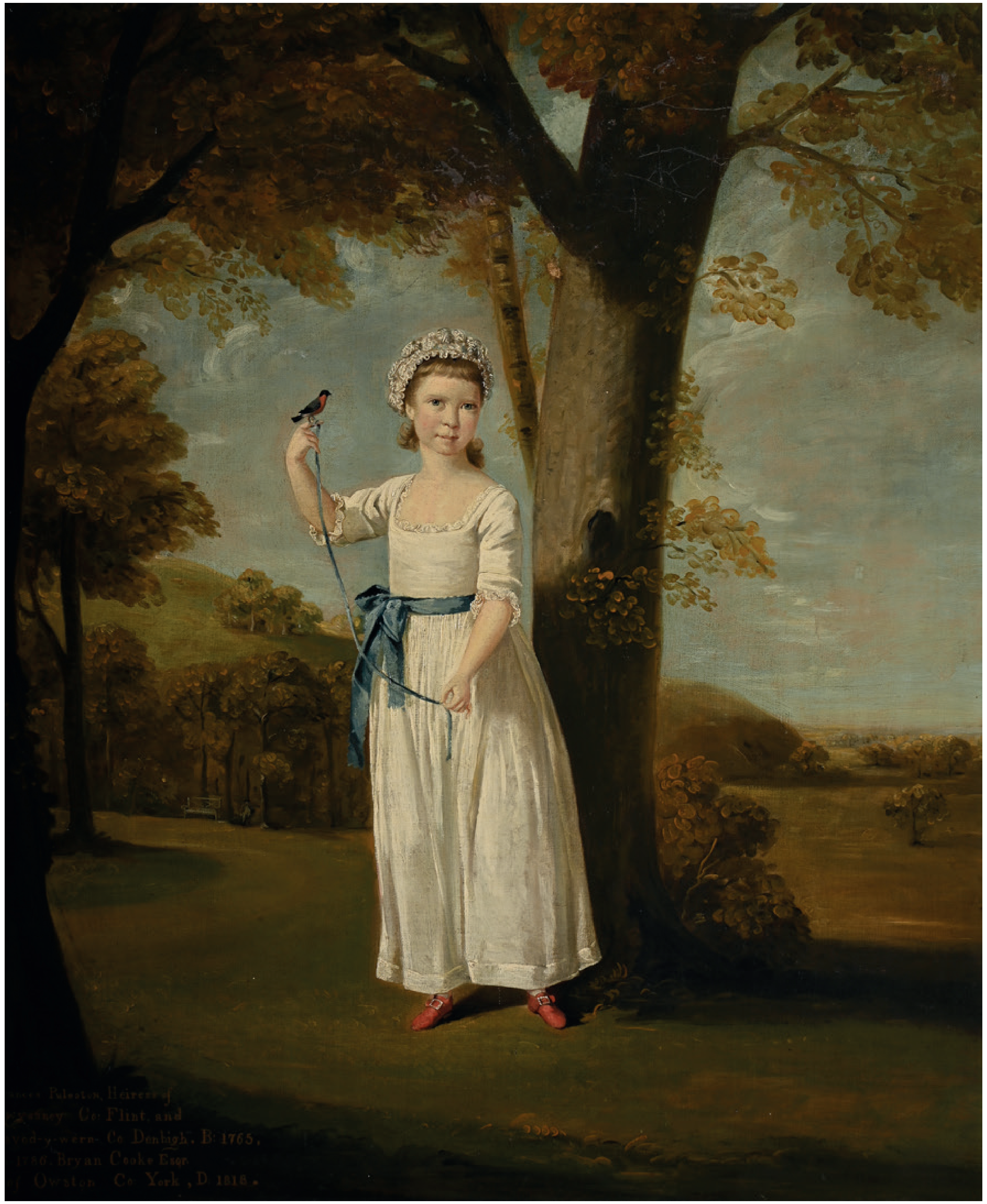
Literature:
Steegman, *Portraits in Welsh Houses,* p.166, no. 32 as 'perhaps by Francis Wheatley'
M. Cato, *Parry: The Life and Works of William Parry, A.R.A., (1743-1791),* Aberystwyth, 2008, pp. 58-9, no. C14, fig. 19

Frances Puleston was the daughter of Philip Puleston of Hafod-y-Wern and Mary Davies. She married Bryan Cooke M.P. at Wrexham, Denbighshire on December 18th 1786 and resided at Owston, the Cooke family seat. The Pulestons were a distinguished Flintshire family with long established connections to the Williams-Wynn family in Denbighshire, the founders of the Jacobite society, 'The Cycle of the White Rose'. The artist's father, John Parry (circa 1710-1782) was a musician who held an important position in the household of the 3rd baronet. Sir Watkin Williams Wynn, 4th baronet of Wynnstay was William Parry's primary patron and introduced the artist to his circle of friends in Wales.

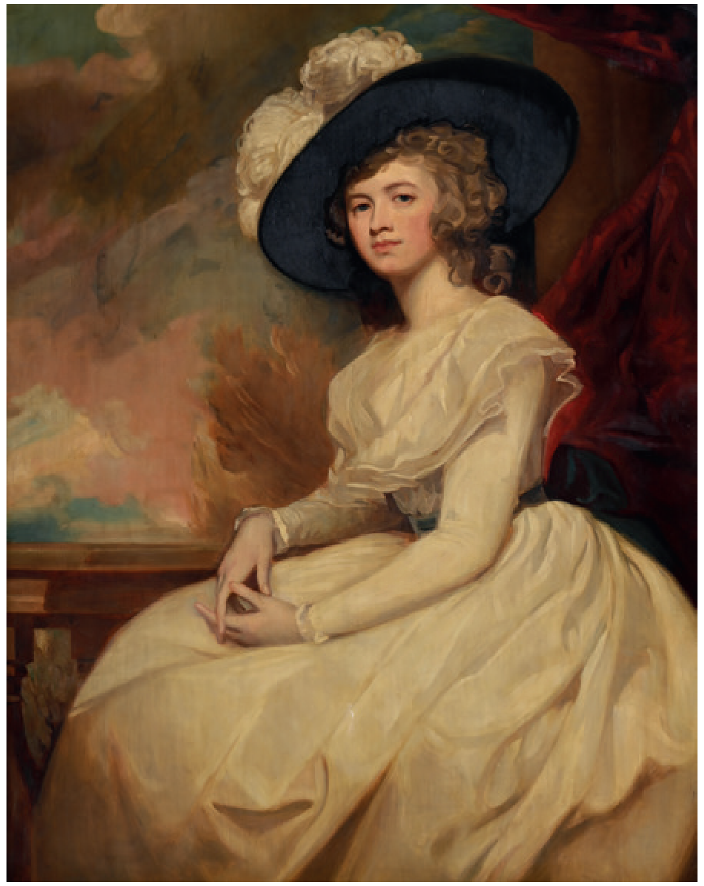
Parry trained under Sir Joshua Reynolds and he regularly exhibited at the newly-formed Royal Academy. His portrait of Omai, Sir Joseph Banks and Daniel Solander is in the National Portrait Gallery collection after a successful campaign in 2003 by the Gallery, the Captain Cook Memorial Museum, Whitby and the National Museums & Galleries of Wales.

Like many other works by Parry, the present lot has previously suffered from misattribution. Steegman correctly dismissed an earlier attribution to Arthur Devis and considered the possibility that it may have been by Zoffany's hand, before settling on Francis Weatley as the most probable artist. The fact that Parry was not a contender in Steegman's mid-twentieth century survey demonstrates how the artist had fallen into obscurity and was relatively forgotten until the publication of Miles Cato's seminal research in 2008.

£8,000-12,000



48



49

49

AFTER GEORGE ROMNEY

PORTRAIT OF FRANCES PULESTON, MRS. BRYAN COOKE, SEATED THREE-QUARTER-LENGTH, IN A WHITE DRESS AND LARGE FEATHERED HAT

Oil on canvas

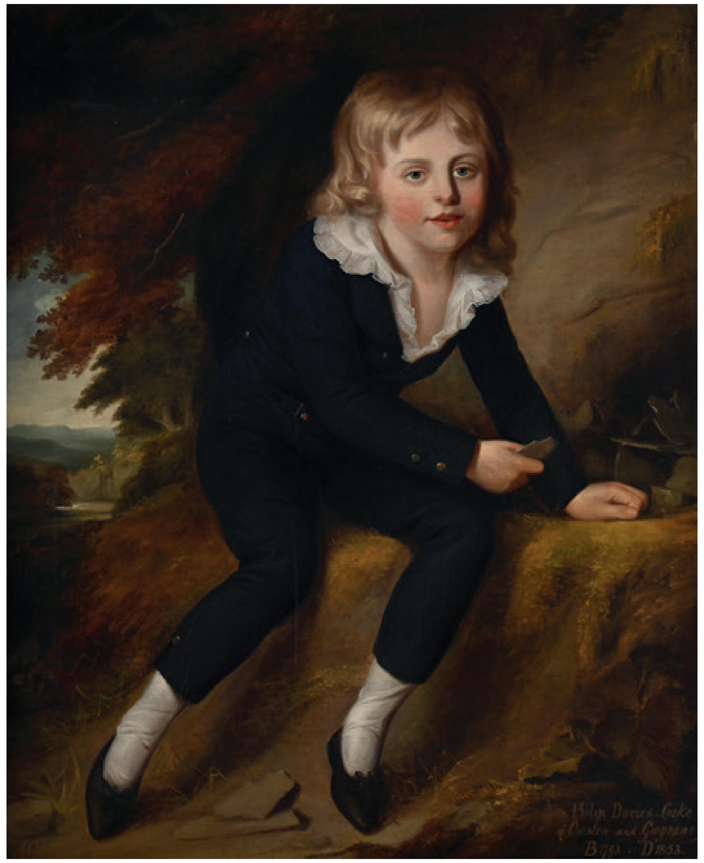
125 x 100cm (49 x 39¼ in.)

Literature:

Steegman, *Portraits in Welsh Houses*, p. 166, under no. 34

After the picture sold at Sotheby's, New York, 1 February 2024, *Master Paintings & Sculptures Part I*, lot 320

£1,000-1,500



50

50

JOSEPH ALLEN (BRITISH 1770-1839)

PORTRAIT OF PHILIP DAVIES-COOKE (1793-1853) OF OWSTON AND GWYSANEY, AS A BOY

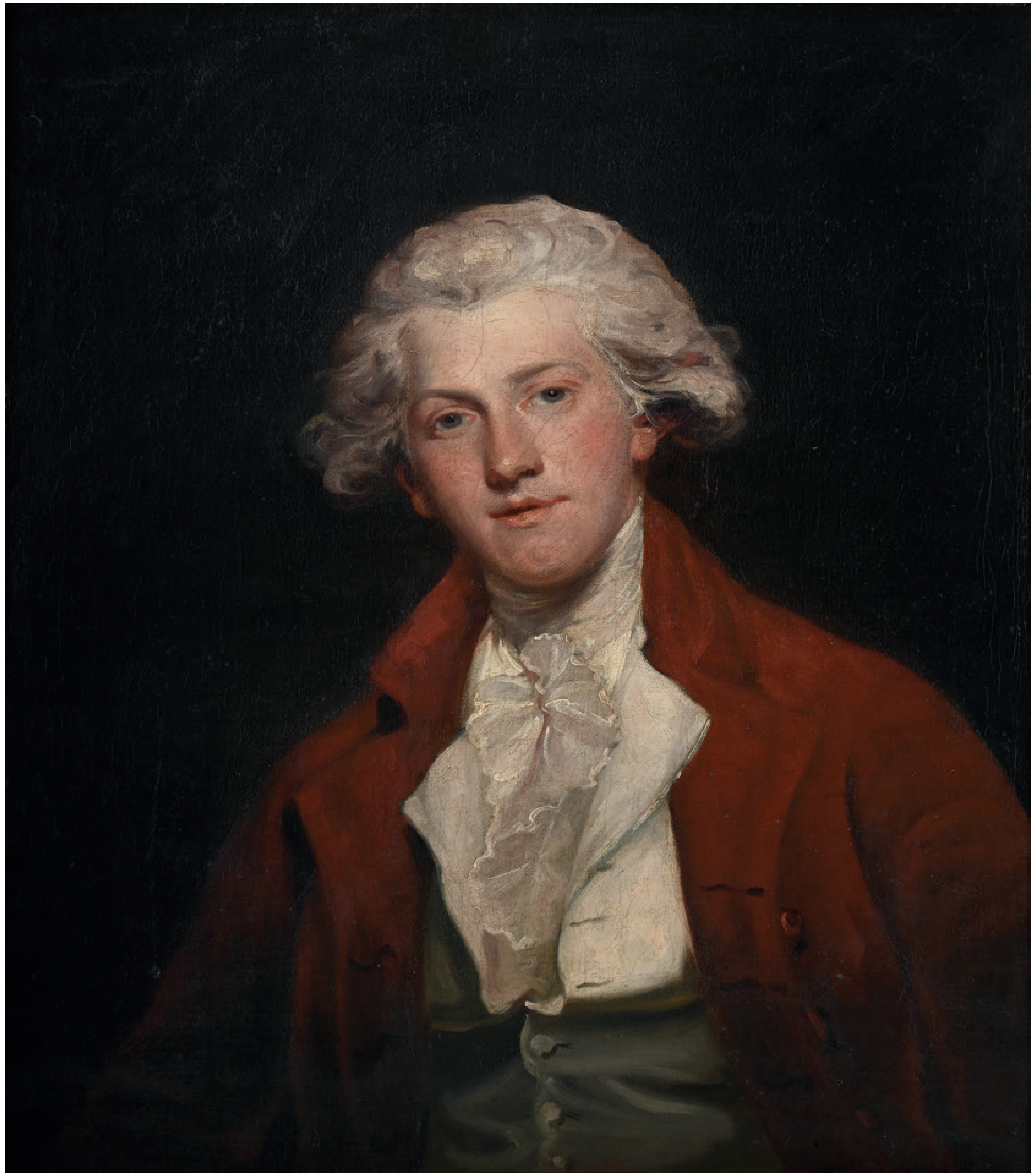
Oil on canvas

Signed (lower left) and with identifying inscription (lower right)

98 x 79.5cm (38½ x 31¼ in.)

In a contemporary frame

£1,500-2,000



51

51

JOHN HOPPNER (BRITISH 1758-1810)

PORTRAIT OF BRYAN COOKE, M.P (1756-1821) OF OWSTON, IN A RED AND WHITE WAISTCOAT

Oil on canvas

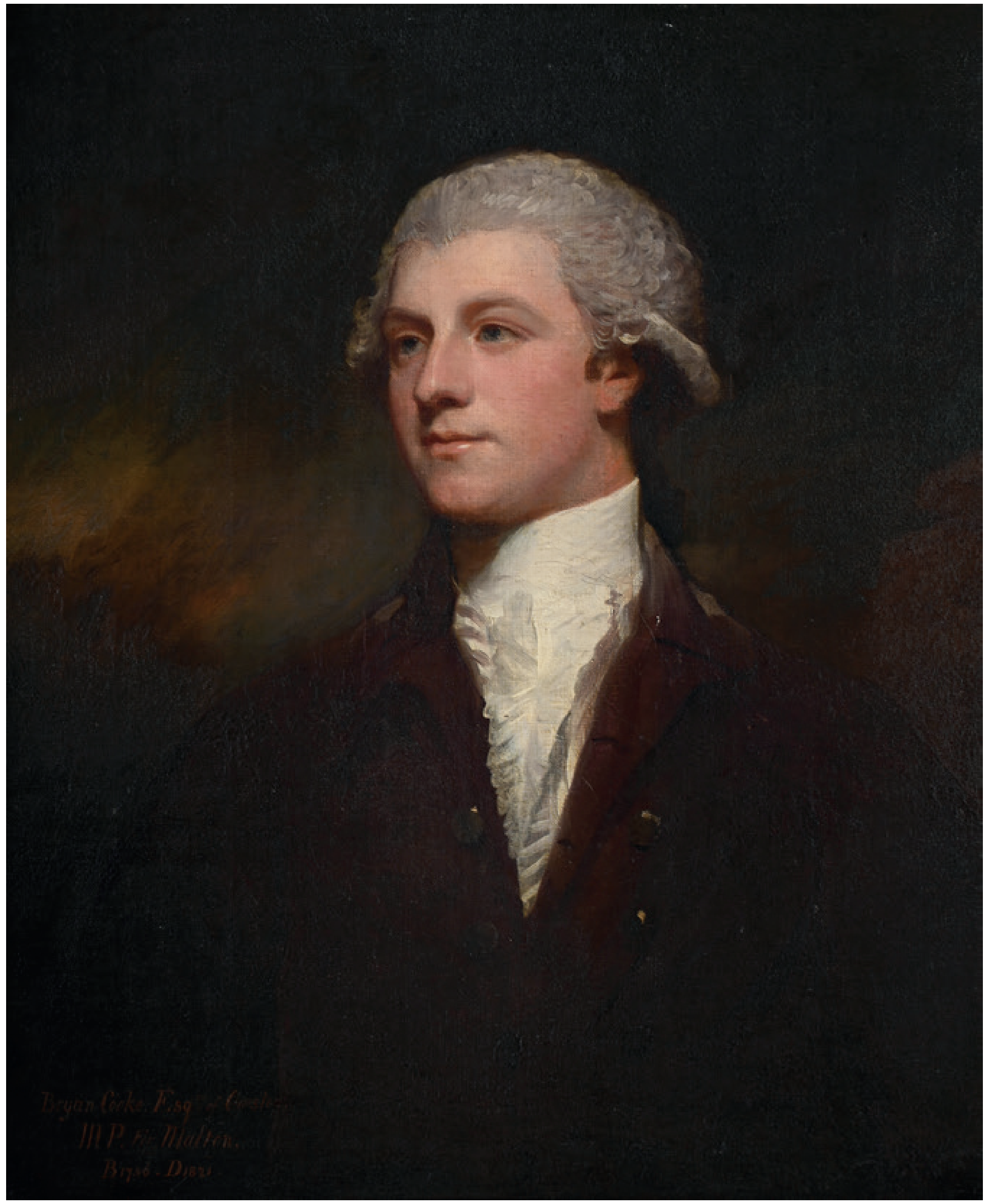
74.5 x 62.5cm (29¼ x 24½ in.)

In a combination carved and gilt frame

Literature:

Steegman, *Portraits in Welsh Houses*, p. 166, no. 36.

£5,000-8,000



52

52

GEORGE ROMNEY (BRITISH 1734-1802)

PORTRAIT OF BRYAN COOKE, M.P. (1756-1821) OF OWSTON

Oil on canvas

With identifying inscription (lower left)

74.5 x 62cm (29¼ x 24¼ in.)

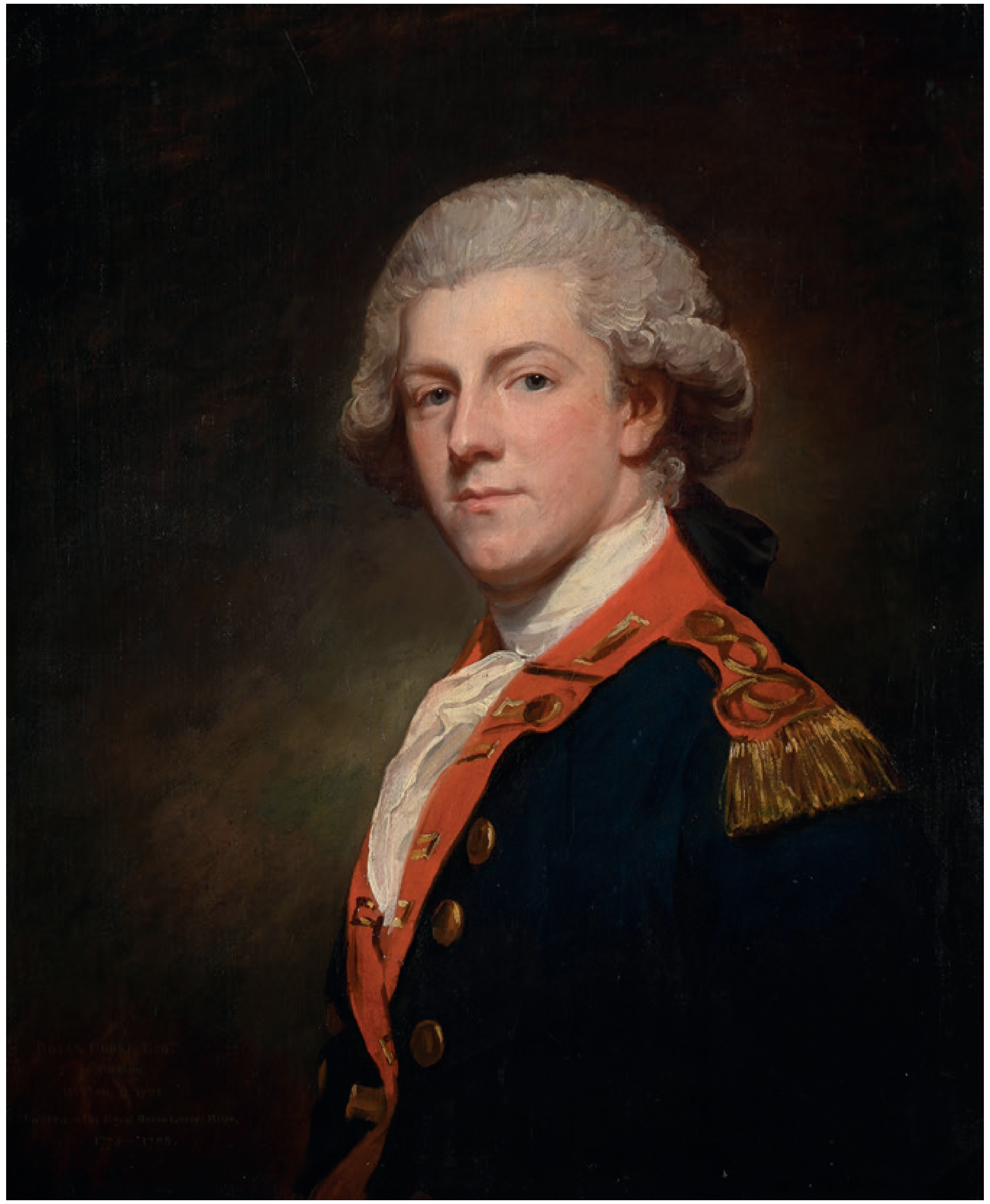
In a contemporary Maratta frame

Literature:

Steegman, *Portraits in Welsh Houses*, p. 166, no. 35.

W. Roberts and H. Ward, *Romney*, London, 1904, II, p. 32 (version 2); sittings are recorded in 1780, 1781 and 1783.

£7,000-10,000



53

53

GEORGE ROMNEY (BRITISH 1734-1802)

PORTRAIT OF BRYAN COOKE, M.P. (1756-1821) OF OWSTON, HALF-LENGTH, IN THE UNIFORM OF THE ROYAL HORSE GUARDS

Oil on canvas

With identifying inscription (lower left)

74.5 x 61.5cm (29¼ x 24 in.)

Literature:

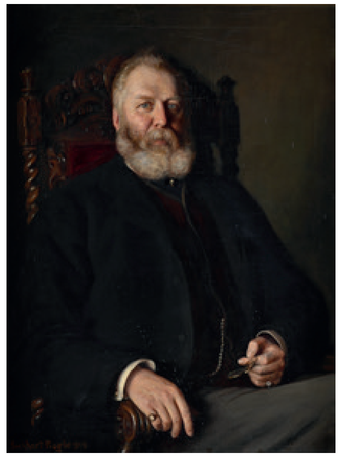
H. Ward and W. Roberts, *Romney*, London, 1904, II, p. 32

Steegman, *Portraits in Welsh Houses*, p. 166, n. 34, pl. 28B

Exhibited:

Cardiff, Amgueddfa Genedlaethol Cymru National Museum of Wales, *Loan Exhibition, 1948, Portraits From Welsh Houses*, n. 17

£10,000-15,000


54

54

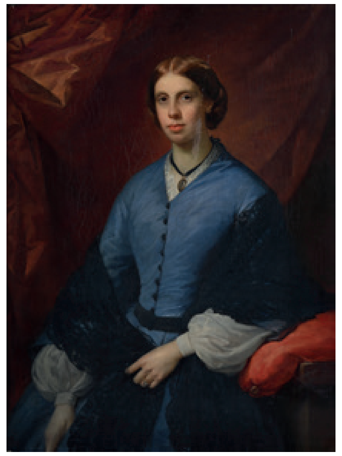
WILLIAM LOCKHART BOGLE (BRITISH 1857-1900)

PORTRAIT OF PHILIP BRYAN DAVIES-COOKE, SEATED THREE-QUARTER-LENGTH, IN A DARK GREY SUIT

Oil on canvas
Signed and dated '1892' (lower left)
100 x 74cm (39¼ x 29 in.)

Literature:
Steegman, *Portraits in Welsh Houses*, p. 167, no. 41.

£300-500


55

55

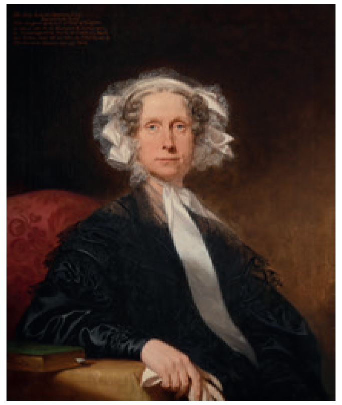
CAVALIERE ALESSANDRO CAPALTI (ITALIAN 1810-1868)

PORTRAIT OF EMMA JULIA SYKES, (D. 1907), WIFE OF PHILIP BRYAN DAVIES-COOKE, AGED 25

Oil on canvas
Signed and dated '1863' (lower right, to stone ledge); with identifying inscription (upper right)
99 x 73.5cm (38¾ x 28¾ in.)

Literature:
Steegman, *Portraits in Welsh Houses*, p. 167, no. 42

£600-800


56

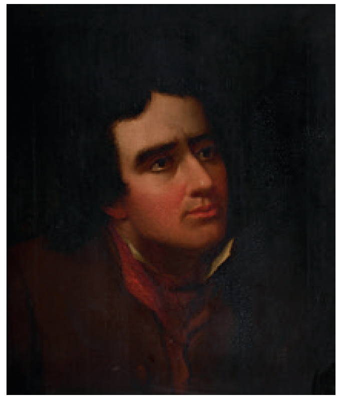
56

CIRCLE OF HENRY WILLIAM PICKERSGILL (BRITISH 1782-1875)

PORTRAIT OF LADY LOUISA KING, HALF LENGTH, IN A BLACK DRESS AND WHITE CAP WITH BOWS

Oil on canvas
With identifying inscription (upper left)
74 x 62cm (29 x 24¼ in.)

£300-500


57

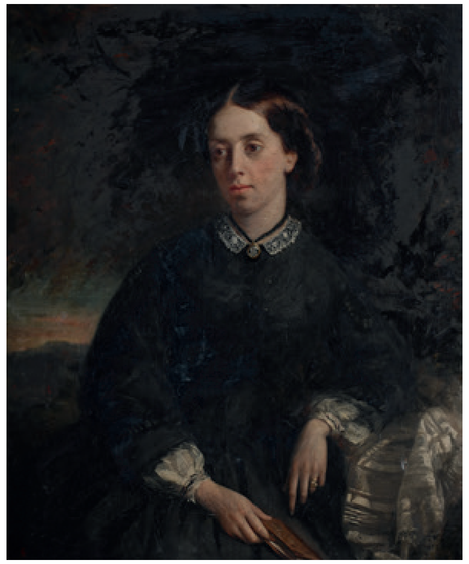
57

ENGLISH SCHOOL (CIRCA 1800)

PORTRAIT OF A YOUNG MAN, HEAD AND SHOULDERS IN A BROWN COAT

Oil on canvas
Bears inscription 'Painted by Sir Nathaniel Dance' (verso)
43.5 x 37cm (17 x 14½ in.)

£200-400


58

58

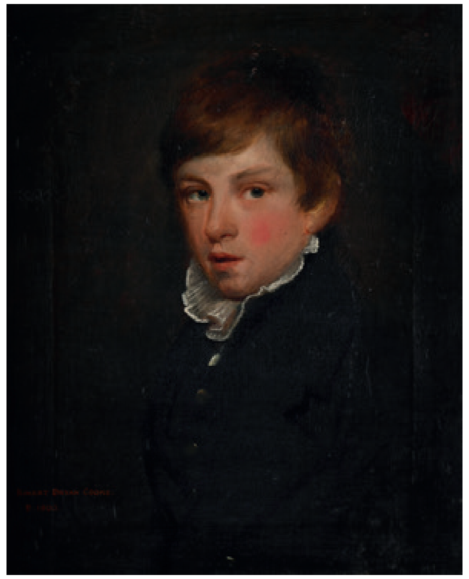
ALEXANDER GLASGOW (BRITISH FL. 1840-1890)

PORTRAIT OF EMMA JULIA, WIFE OF PHILIP BRYAN DAVIES- COOKE, IN A BLACK DRESS WITH A LACE COLLAR AND CUFFS

Oil on canvas
Signed with monogram (lower left)
60.5 x 49.5cm (23¾ x 19¼ in.)

Literature:
Steegman, *Portraits in Welsh Houses*, p. 167, no. 42

£400-600


59

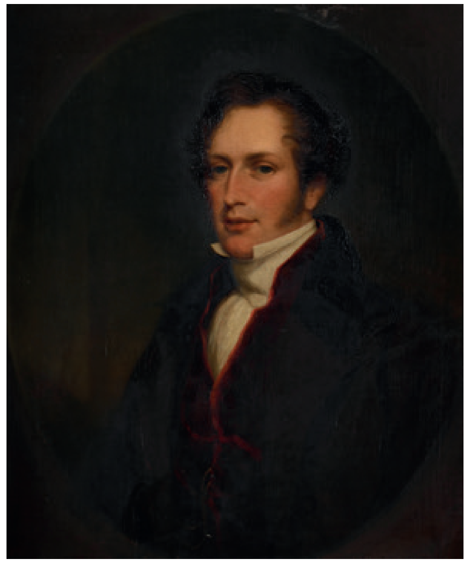
59

ENGLISH SCHOOL (CIRCA 1805)

PORTRAIT OF ROBERT BRYAN COOKE (B. 1800), AS A BOY, HALF-LENGTH, IN A BLUE COAT

Oil on canvas
With identifying inscription (lower left)
45 x 36.5cm (17½ x 14¼ in.)

£300-500


60

60

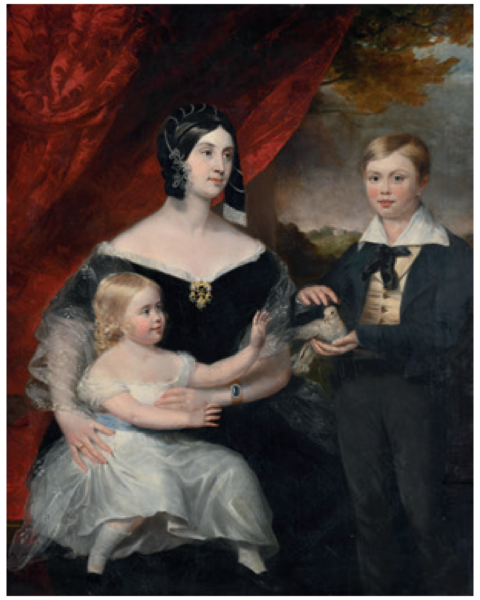
CIRCLE OF THOMAS PHILLIPS (BRITISH 1770-1845)

PORTRAIT OF PHILIP DAVIES-COOKE (1783-1853) OF GWYSANEY AND OWSTON, HALF-LENGTH, IN A MAROON COAT

Oil on canvas, feigned oval
73 x 61cm (28½ x 24 in.)

Literature:
Steegman, *Portraits in Welsh Houses*, p. 167, n. 39

£500-700



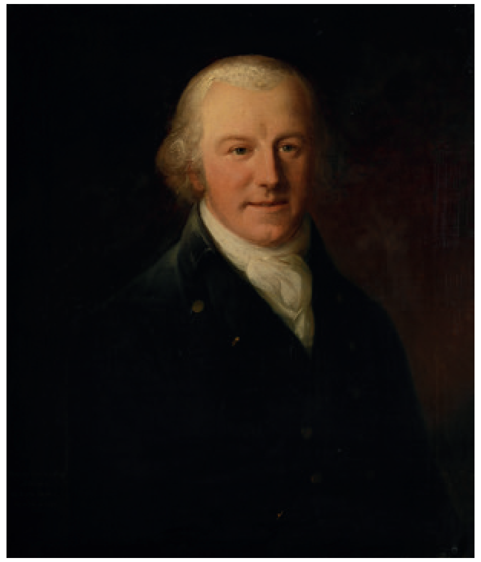
61

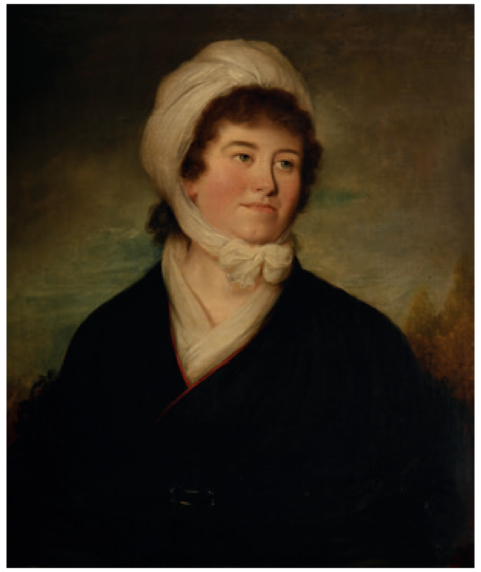
61

ENGLISH SCHOOL (CIRCA 1843)
GROUP PORTRAIT OF LADY HELENA CAROLINE DAVIES-COOKE (1801-1871), HER DAUGHTER ADELAIDE AND SON PHILIP, WITH A VIEW OF GWYSANEY
Oil on canvas
With identifying inscription (lower right)
140.5 x 109.5cm (55¼ x 43 in.)
In the contemporary composition frame

Literature:
Steegman, *Portraits in Welsh Houses,* p. 167, n. 40

£1,000-1,500





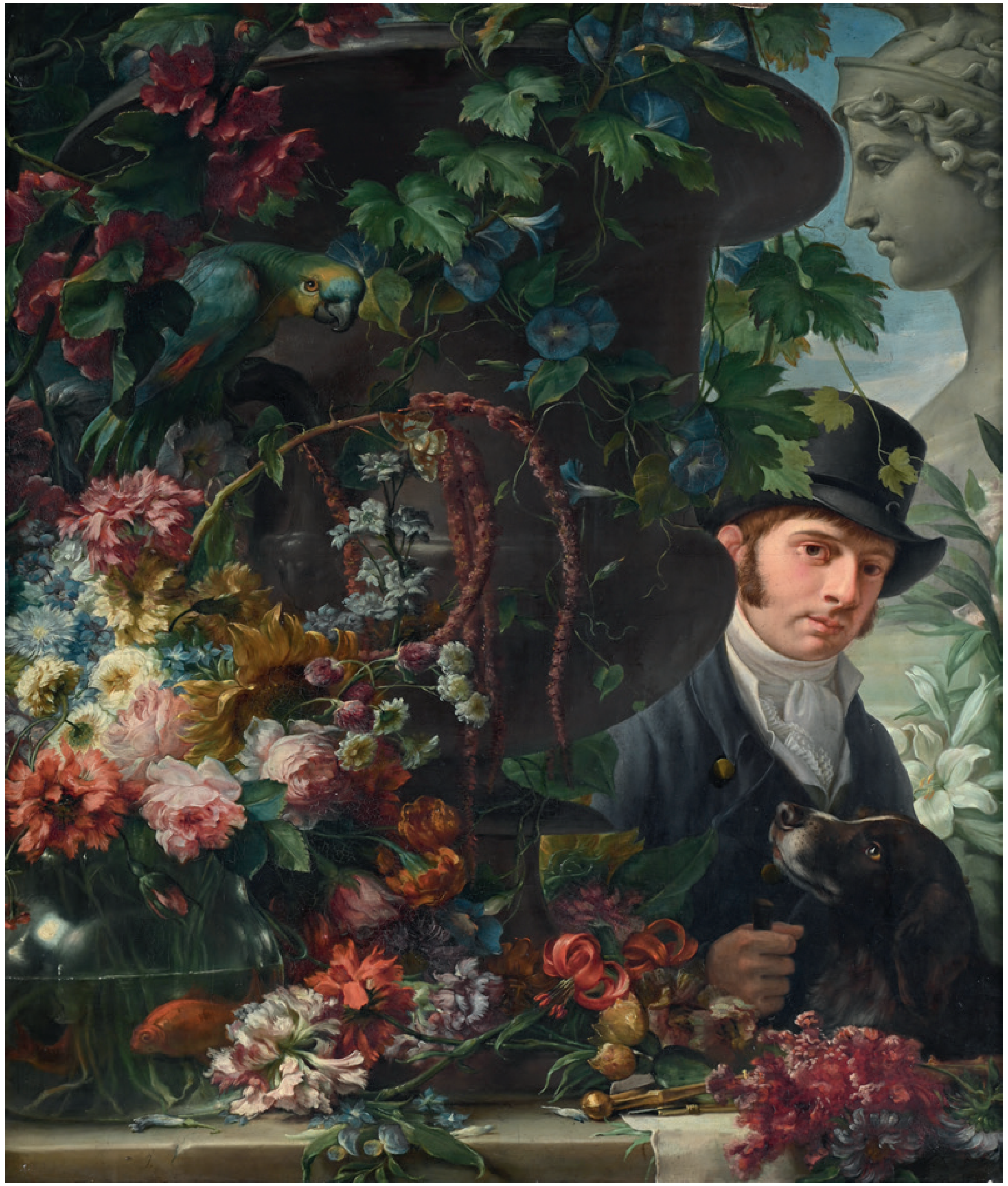
62

62

JOSEPH ALLEN (BRITISH 1770-1839)
PORTRAIT OF COLONEL BRYAN COOKE, M.P. (1756- 1821); AND PORTRAIT OF FRANCES PULESTON, MRS. COOKE
Oil on canvas, a pair
With identifying inscription (lower left and upper left, respectively)
Each 75 x 62.5cm (29½ x 24½ in.) (2)

Literature:
Steegman, *Portraits in Welsh Houses,* p. 166, n. 33 and 37

£1,000-1,500



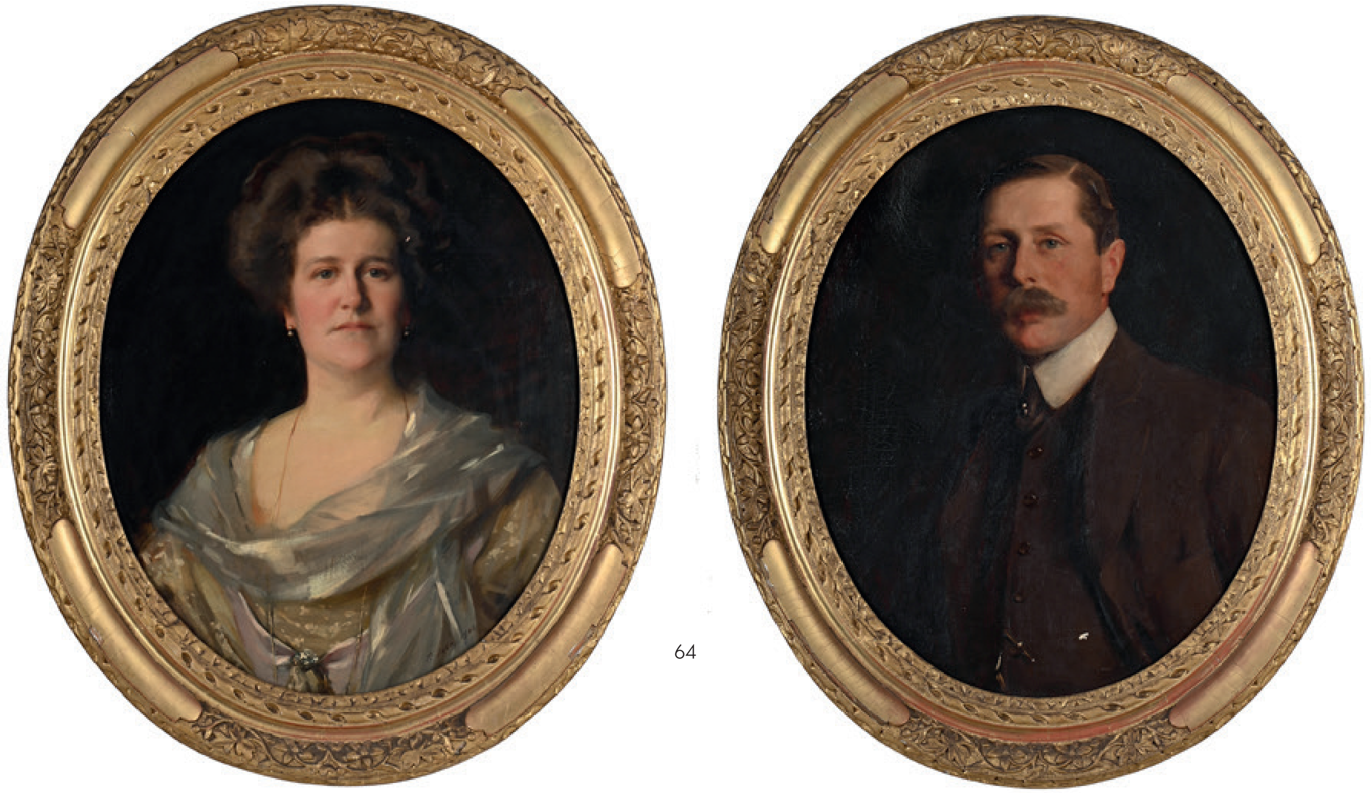
63

63

GERMAN SCHOOL (EARLY 19TH CENTURY)
PORTRAIT OF A GENTLEMAN WITH A DOG AND PARROT, SURROUNDED BY FLOWERS
Oil on canvas laid to board
116 x 92cm (45½ x 36 in.)

Provenance:
The Hon. John Moore, 2nd son of Stephen, Earl of Mount Cashel (according to inscription on verso)

£2,000-3,000

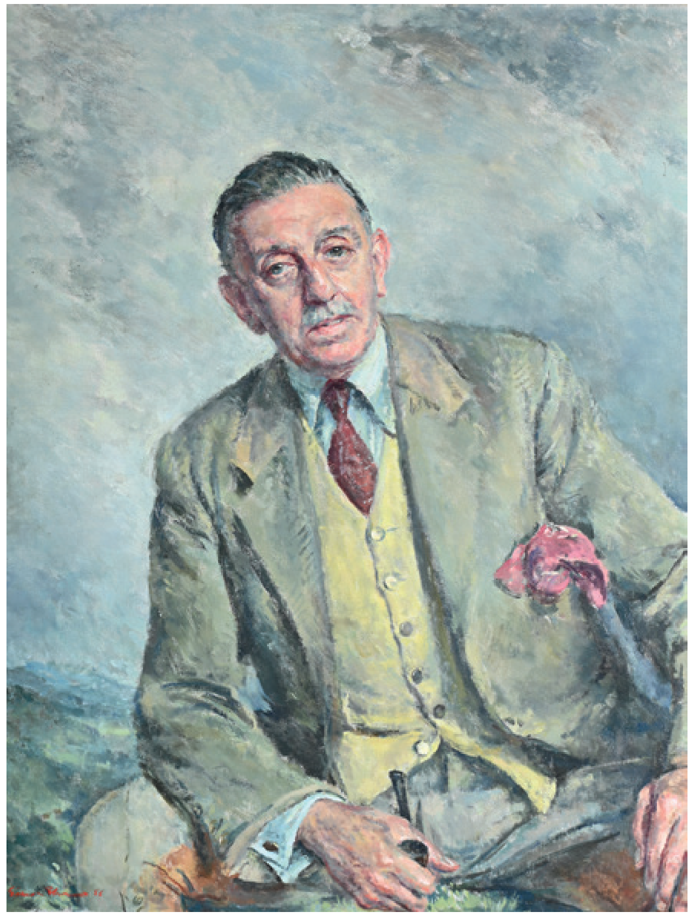


64

64 λ
RICHARD JACK (BRITISH 1866-1959)
PORTRAIT OF PHILIP TATTON DAVIES-COOKE; AND
PORTRAIT OF MRS. DAVIES-COOK
Oil on canvas, oval, a pair
Both signed and dated '1908' (lower right)
Each 71.5 x 60cm (28 x 23½ in.) (2)

Literature:
Steegman, *Portraits in Welsh Houses*, p. 167, n.43

£800-1,200



65

65 λ
SIMON ELWES (BRITISH 1902-1975)
PORTRAIT OF COL. PHILIP RALPH DAVIES-COOKE, SEATED IN A GREY TWEED COAT AND RIDING BREECHES
Oil on canvas
Signed and dated '56' (lower left)
110 x 85cm (43¼ x 33¼ in.)

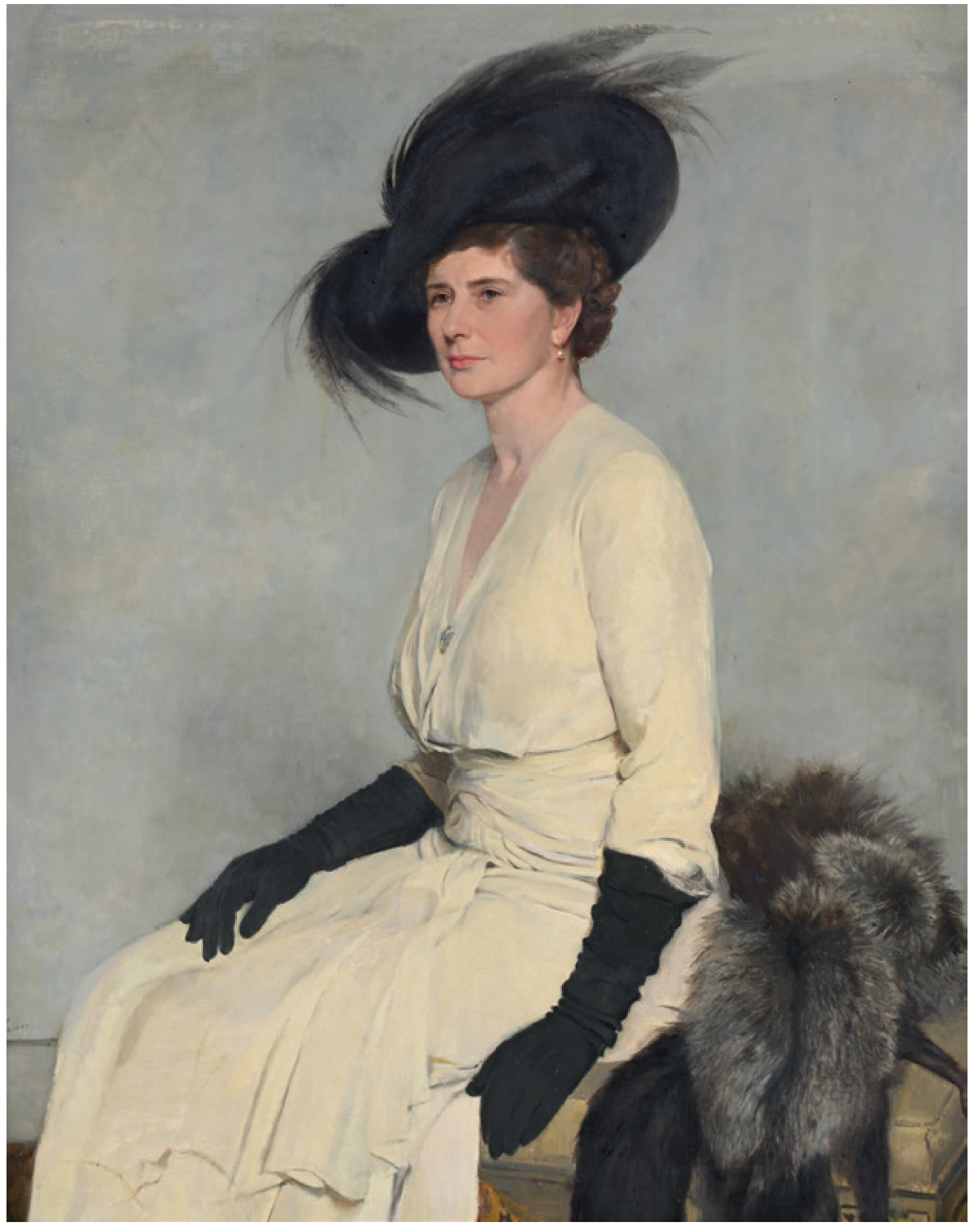
£250-350

66 λ
GERALD FESTUS KELLY
(BRITISH 1879-1971)
PORTRAIT OF MRS. KATHLEEN MABEL DAVIES-COOKE, WIFE OF PHILIP RALPH DAVIES-COOKE, IN A WHITE DRESS, BLACK HAT AND GLOVES
Oil on canvas
Signed (lower left)
125 x 100cm (49 x 39¼ in.)

Literature:
Steegman, *Portraits in Welsh Houses*,
p. 167, no. 46.

Exhibited:
London, Royal Academy, 1950

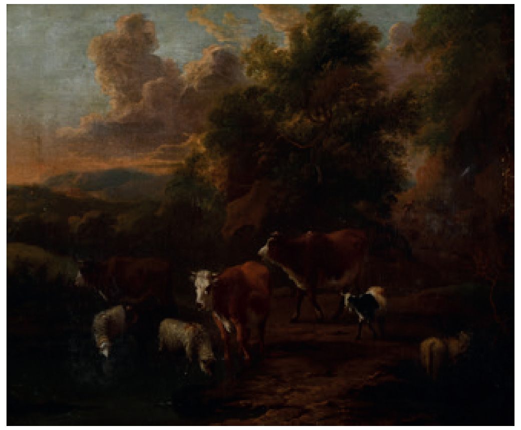
£10,000-15,000



66

The present work by Gerald Festus Kelly exemplifies English societal portraiture conventions of the period. The sitter, Kathleen Mabel Davies-Cooke, is a dignified picture of elegance and composure. Her black accessories provide a striking contrast with the muted tones of the backdrop and her yellow dress, echoing the portraiture of James McNeill Whistler and John Singer Sargent, who were early influences for artist. The work is animated by the painterly rendering of textual detail in the feathers of her hat and the fur lying beside her. Once described by Kenneth Clark as 'the most reliable portrait painter of his time', Kelly was an orthodox artist of academic precision.

His formative years were spent in Paris at the beginning of the century, where he experienced the works of the great Impressionists and was influenced by his friendships with artists and writers including Degas, Rodin, Somerset Maugham, Walter Sickert, and Clive Bell. After travelling to Burma, Kelly returned to London and was elected a full member of the Royal Academy in 1930. His portraits of King George VI and Queen Elizabeth were completed in 1945; he received a knighthood and was made Surveyor of the Dulwich Collection in the same year. Kelly succeeded Sir Alfred Munnings as President of the Royal Academy in 1949. In his memoir Old Friends (1956), Clive Bell asserted 'one thing is for certain, [Kelly] is about the best president the Royal Academy has given itself since Sir Joshua Reynolds.'



67

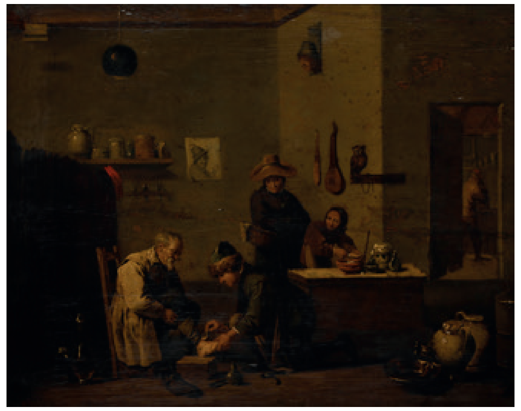
67

MICHIEL CARRÉ (DUTCH 1657 - CIRCA 1727)

A ROCKY LANDSCAPE WITH CATTLE, SHEEP AND GOATS AT A STREAM WITH HERDSMEN BEYOND

Oil on canvas
Signed with initials 'MC' (lower right)
50 x 61cm (19½ x 24 in.)

£1,000-1,500



68

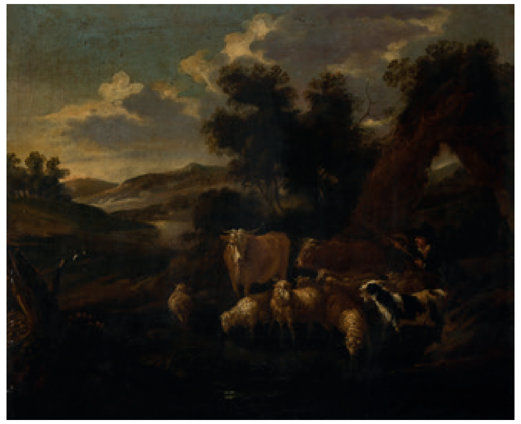
68

FOLLOWER OF DAVID TENIERS THE YOUNGER

THE DOCTOR'S SURGERY

Oil on panel
48 x 61cm (18¾ x 24 in.)

£500-800



69

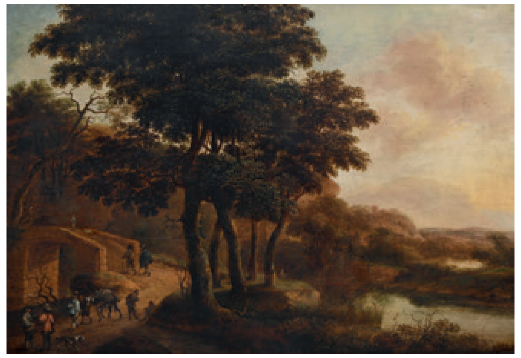
69

CIRLCE OF PHILIPP PETER ROOS, CALLED ROSA DA TIVOLI (GERMAN 1657-1706)

A WOODED LANDSCAPE WITH A SHEPHERD AND FLOCK, BY A RIVER

Oil on canvas
61.5 x 75cm (24 x 29½ in.)

£1,000-1,500



70

70

PIETER JANSZ VAN ASCH (DUTCH 1603-1678)

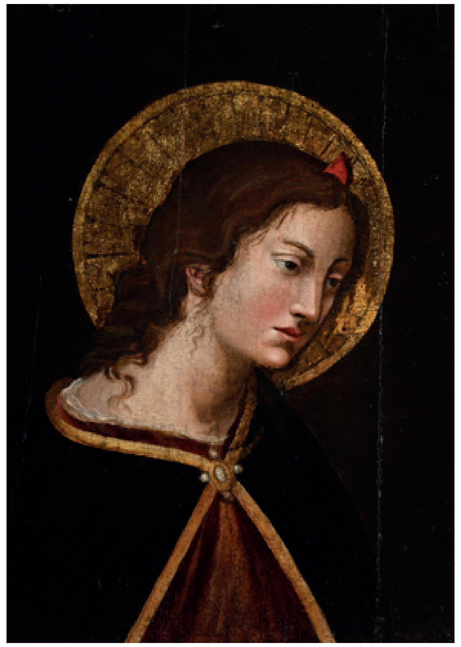
RIVER LANDSCAPE WITH TRAVELLERS CROSSING A BRIDGE

Oil on panel
Signed with monogram (lower left)
72 x 104cm (28¼ x 40¾ in.)

£700-1,000

© Country Life

VARIOUS PROPERTIES



71

71

FLORENTINE SCHOOL (16TH CENTURY)
HEAD OF A FEMALE SAINT
Oil on panel
56 x 39.2cm (22 x 15¼ in.)

Provenance:
Possibly, Agnew's, London, 1967

Similarities can be observed with the depiction of the Virgin Mary in The Annunciation, housed at The Walters Art Museum in Baltimore (Inv. 37.621 a,b), attributed to the Florentine School (16th century) and referenced in the Federico Zeri photo archive, no. 53893.

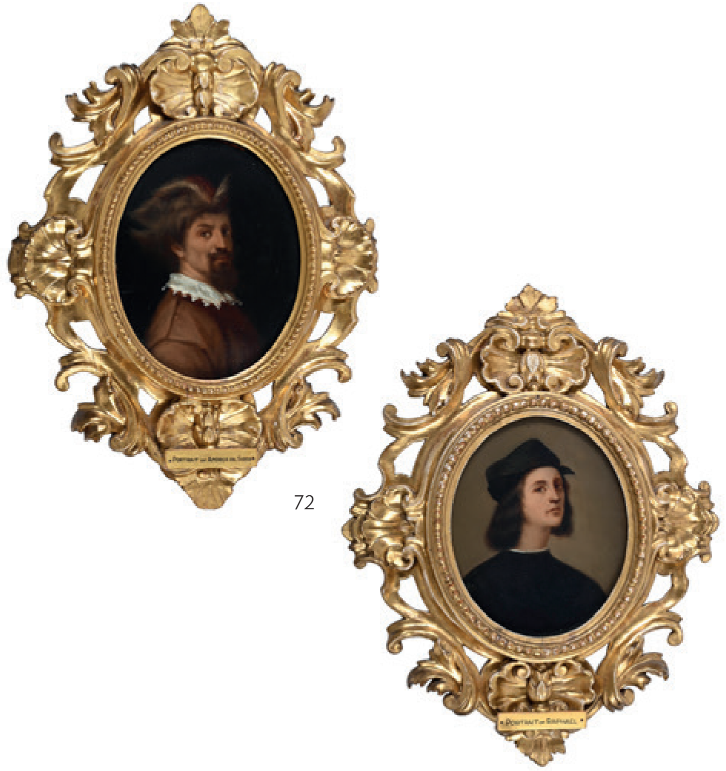
£2,500-3,500

72

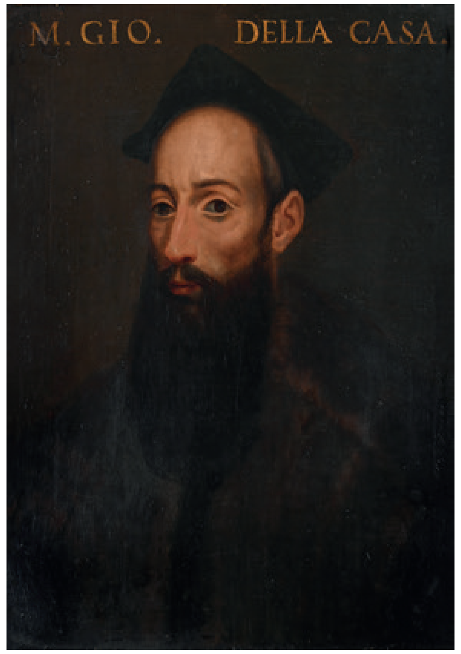
ITALIAN SCHOOL (19TH CENTURY)
PORTRAIT OF RAPHAEL; PORTRAIT OF ANDREA DEL SARTO
Oil on board, oval, a pair
Each 22 x 17cm (8½ x 6½ in.) (2)

The self-portrait of Raphael after the original work painted between 1504-1506, and now in the Uffizi, Florence.

£800-1,200



72


M. GIO. DELLA CASA.

73

73

AFTER CRISTOFANO DELL'ALTISSIMO
PORTRAIT OF GIOVANNI DELLA CASA
Oil on panel
Inscribed with identifying inscription (upper edge)
57 x 42.5cm (22¼ x 16½ in.)

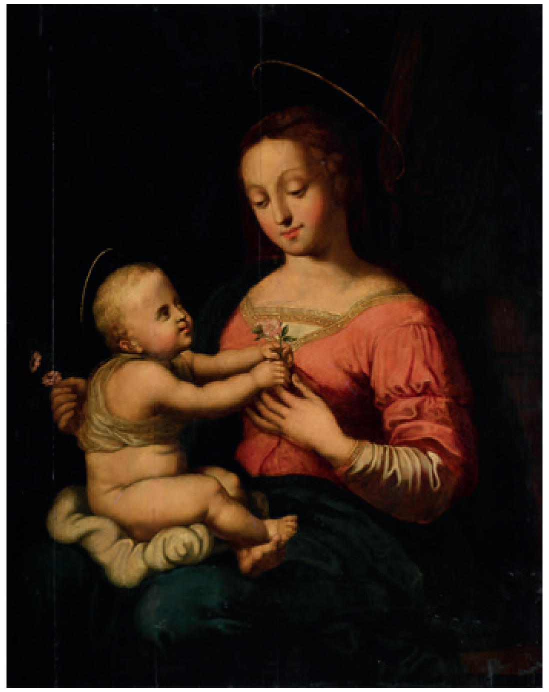
After the picture in the Uffizi Gallery, Florence

£1,000-1,500

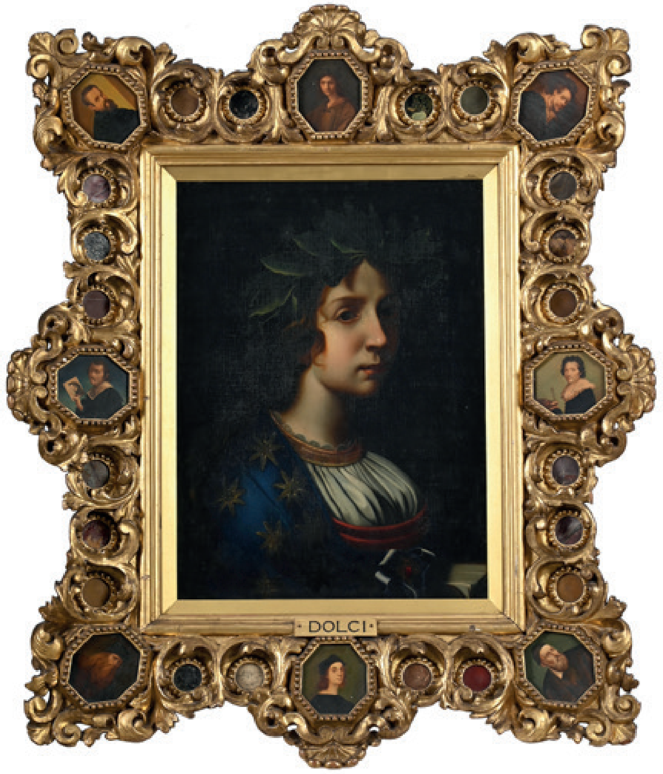
74

MANNER OF RAFFAELLO SANZIO, CALLED RAPHAEL
MADONNA AND CHILD
Oil on panel
74.5 x 59.3cm (29¼ x 23¼ in.)
Unframed

£500-700



74



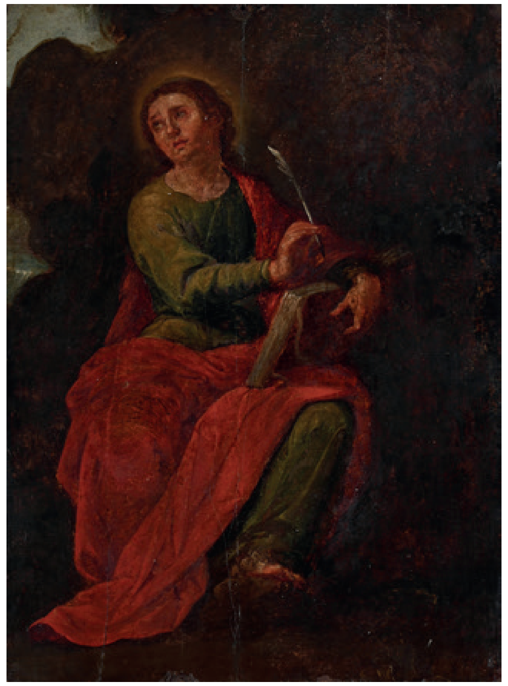
75

75

AFTER CARLO DOLCI
AN ALLEGORY OF POETRY
Oil on canvas
57.5 x 41cm (22½ x 16 in.)
In a Florentine frame containing eight watercolour portrait miniatures of Renaissance artists, and twenty hard stone sample roundels.

After the original work in the Palazzo Corsini, Florence

£2,500-3,500



76

76

FOLLOWER OF GUIDO RENI (17TH CENTURY)
SAINT JOHN IN THE EVANGELIST IN ECSTASY
Oil on panel
Inscribed 'Guido Reni' (verso)
33.5 x 22.5cm (13 x 8¾ in.)
Unframed

£600-1,000

77

ONORIO MARINARI (ITALIAN 1627-1715)

THE MADONNA AND CHILD

Oil on canvas, feigned oval

87 x 71cm (34¼ x 27¾ in.)

Provenance:

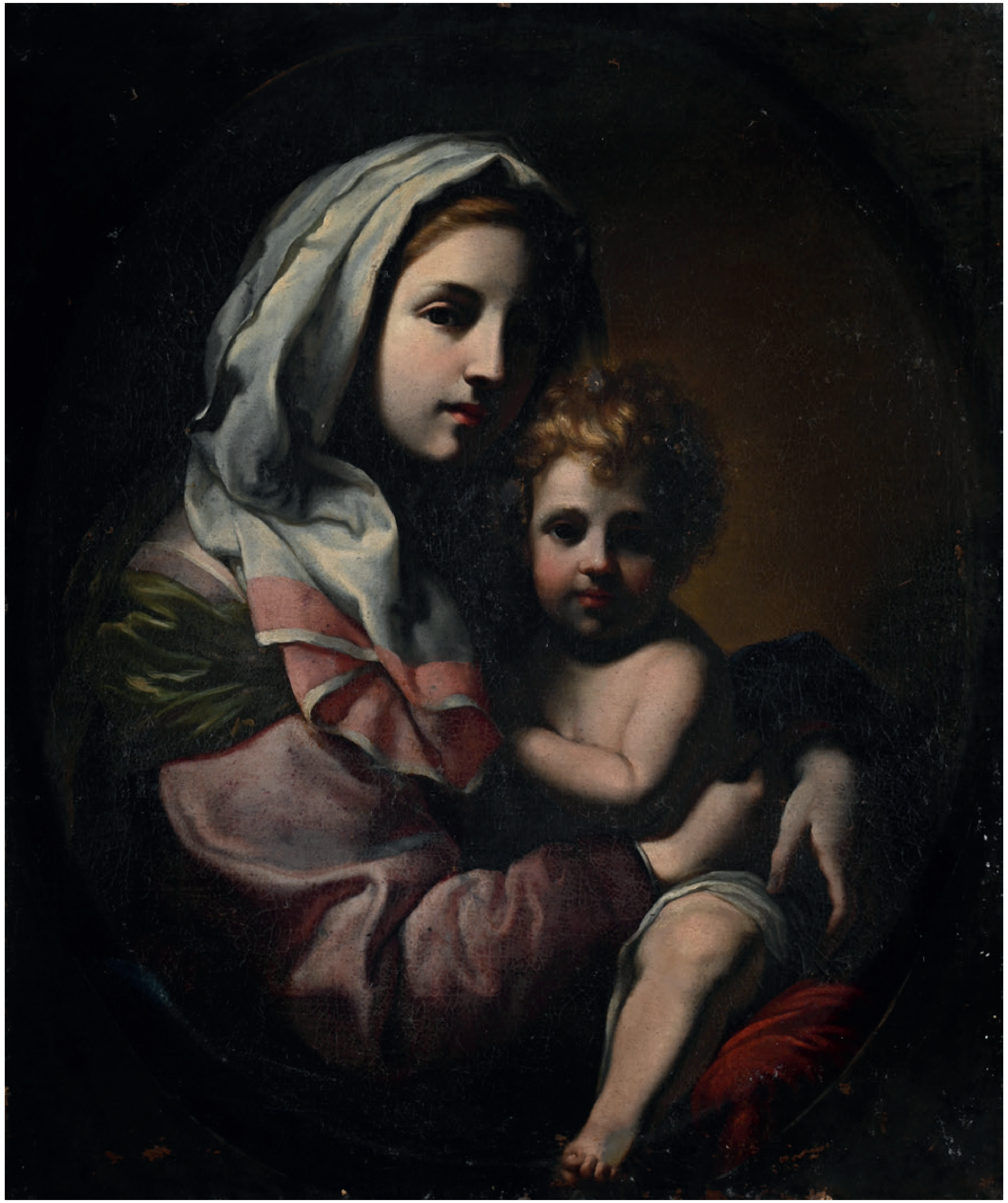
Mr. Nicholson, Rome, 1840, April (according to inscription on verso)

This recently discovered painting exemplifies the stylistic characteristics of seventeenth-century Florentine art. Set within a sculpted oval frame, the tender composition features the youthful Madonna and Child gazing directly at the viewer—an intimate and engaging motif that the artist replicated multiple times with variations in colour and lighting. A notable example of this theme was sold at Christie's, London (26 November - 17 December 2020, lot 210) for £50,000.

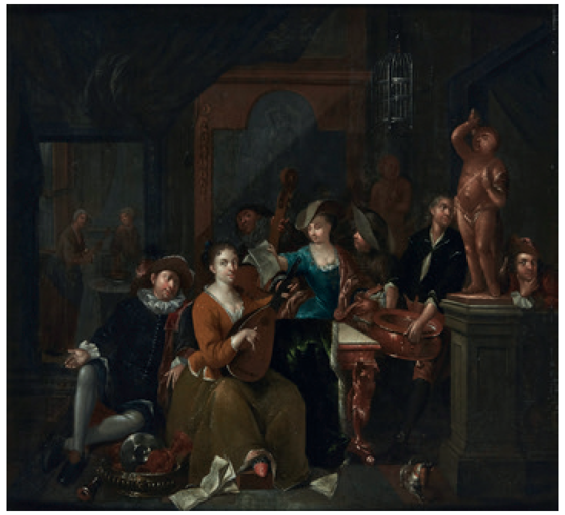
Unlike the version sold at Christie's, the present work is distinguished by a luminous, almost lunar light that contrasts strikingly with deeper shadowed tones, evoking the influence of the artist's master and cousin, Carlo Dolci (1616-1686). Following Dolci's death in 1686, Onorio assumed an increasingly prominent role at the Medici court, producing a significant body of work. Remarkably, he remained active well into old age, as evidenced by the frescoes he executed in the Palazzo Capponi during his eighties.

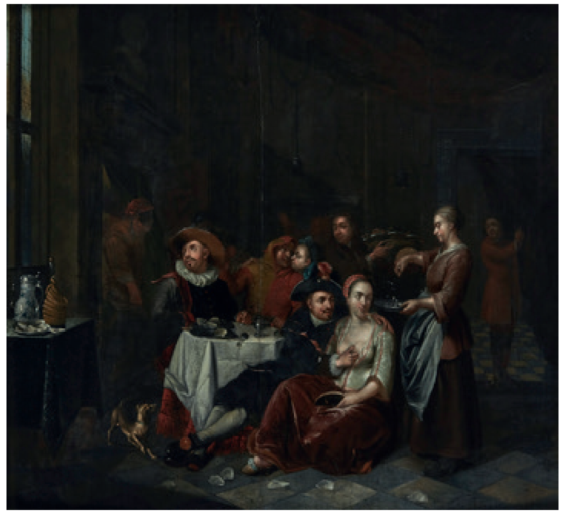
We are grateful to Francesca Baldassari for confirming the attribution on the basis of photographs.

£4,000-6,000



77





78

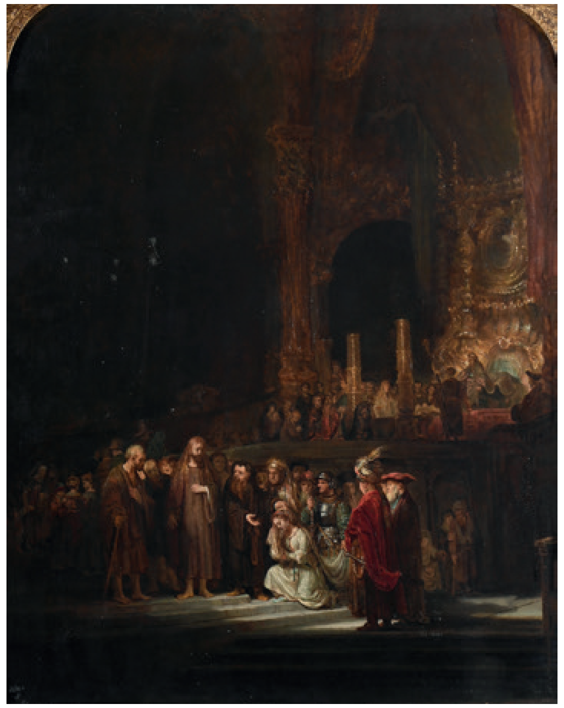
78
ATTRIBUTED TO FRANCOIS XAVIER HENRI VERBEECK (DUTCH 1686-1756)

A PAIR OF INTERIOR SCENES WITH REVELLERS
Oil on panel
Each 39 x 45cm (15¼ x 17½ in.) (2)

Provenance:
Sale, Dorotheum, *Kunstauktion Alte Meister Auktion 1611*, 14 March 1991, lot 136, as Francois Xavier Henri Verbeeck

Several renditions of these compositions are known, the prime versions were most likely created by Balthasar van den Bossche. See RKD 293175.

£800-1,200



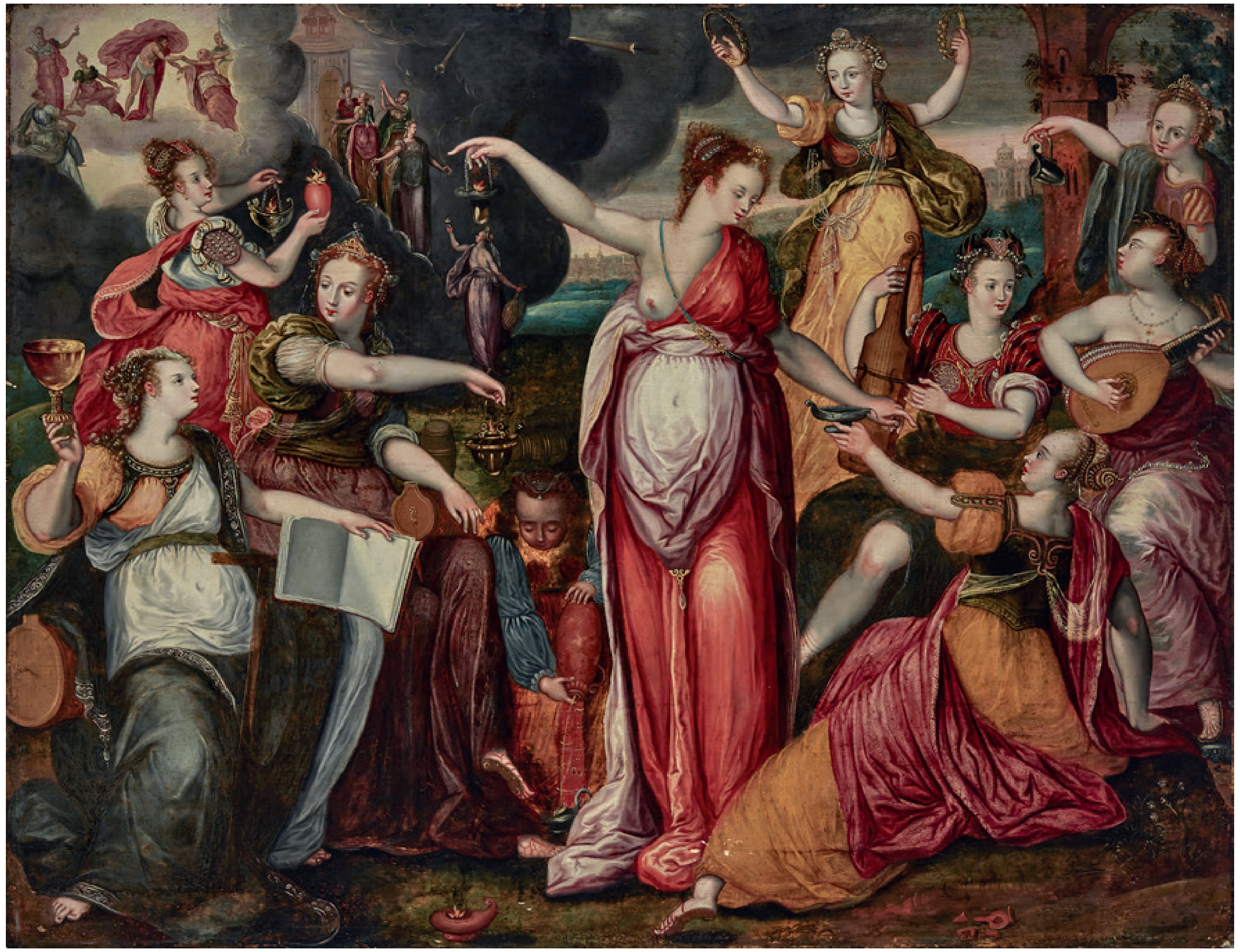
79

79
AFTER REMBRANDT HARMENSZOON VAN RIJN

THE WOMAN TAKEN IN ADULTERY
Oil on panel
84 x 65.7cm (33 x 25¾ in.)

After the picture in the National Gallery, London

£600-800



80

80
CIRCLE OF MARTEN DE VOS (FLEMISH 1532-1603)

THE WISE AND THE FOOLISH VIRGINS
Oil on panel
96 x 124cm (37¾ x 48¾ in.)
Unframed

Provenance:
Sale, Dorotheum, *Gemalde des 19, Jahrhunderts*, 12 June 1990, lot 163

The format of the present composition suggests it may have been intended as an over-door (Sopraporta). The composition has similarities to Maerten de Vos Allegory of the Seven Liberal Arts (Sotheby's, London, 7 July 2005, lot 107)

£8,000-12,000

81

LEANDRO BASSANO (ITALIAN 1557-1622)

ORPHEUS CHARMING THE ANIMALS

Oil on canvas

Later inscribed ' Jacques Bassano' (to reline verso)

98 x 129.5cm (38½ x 50 in.)

Provenance:

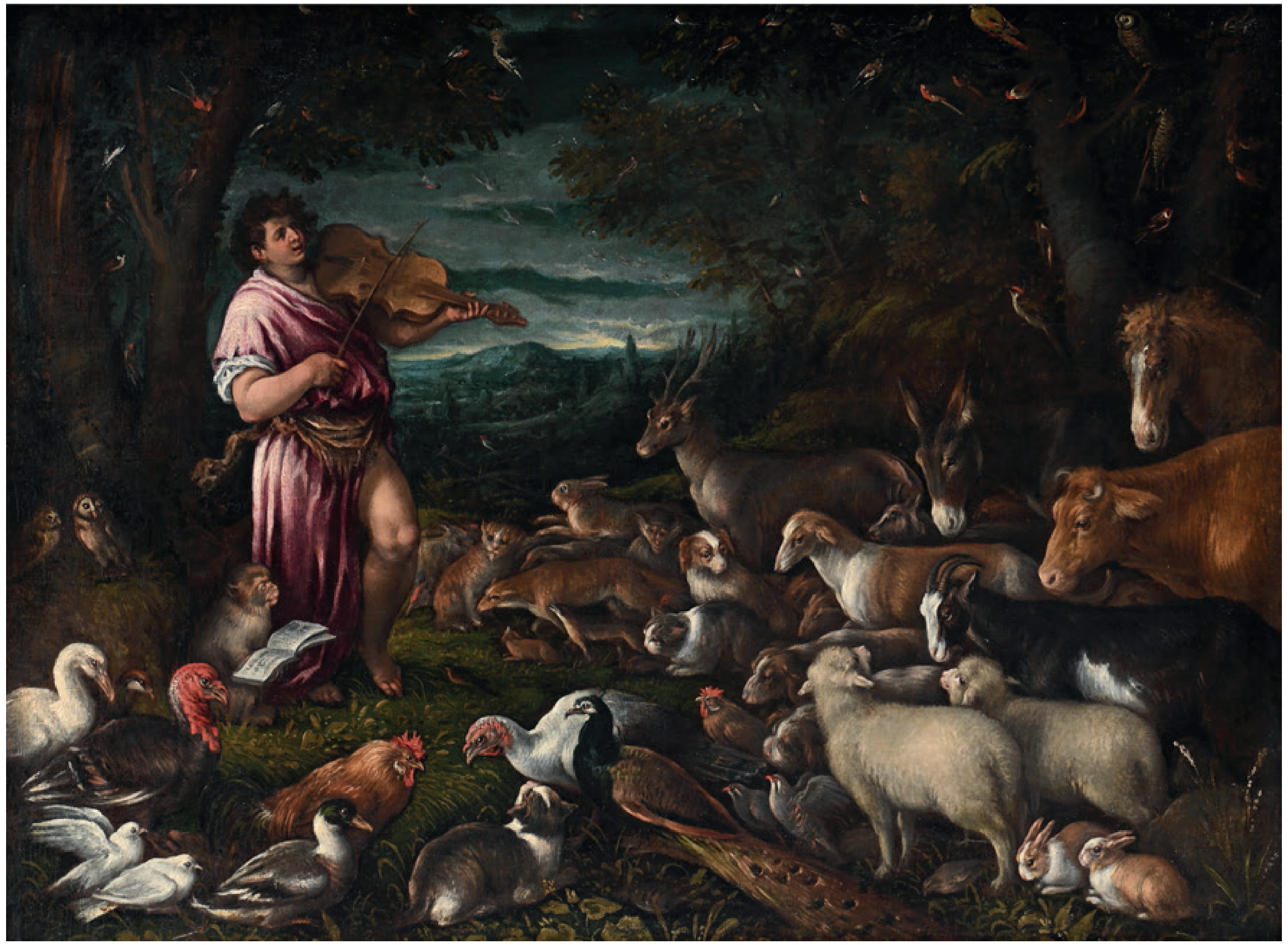
Private Collection, England, acquired November 1995

Simon C. Dickinson Ltd., London, where acquired by the present owner

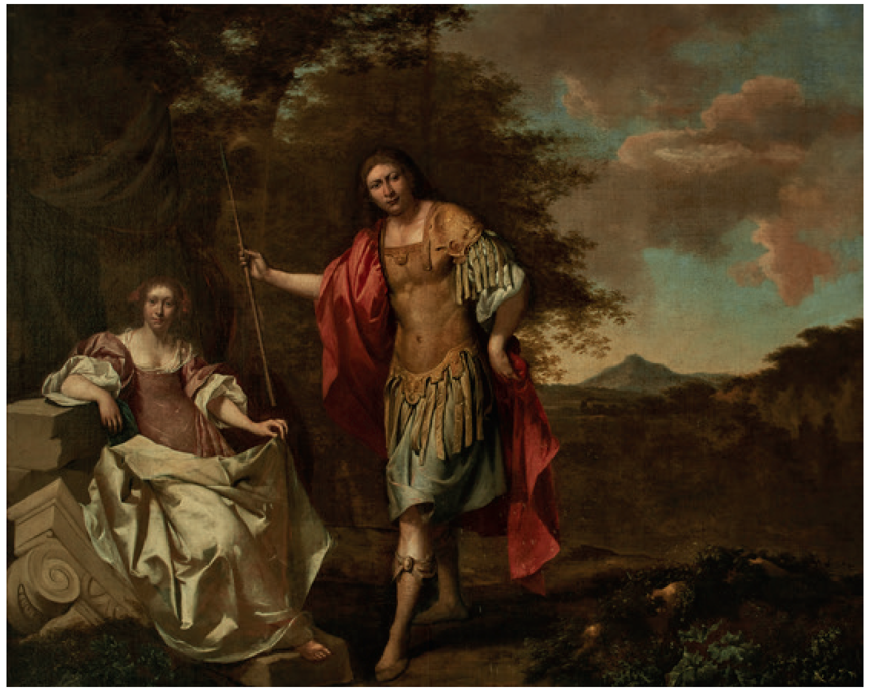
The attribution of this painting to Leandro Bassano was confirmed by Professor Alessandro Ballarin on the occasion of the painting's sale in 1995.

The subject is taken from Ovid's Metamorphoses 10:86-105. Such was his musical skill that Orpheus charmed not only the wild beasts but also the trees and rocks which would come after him at the sound of his lyre. Here he is shown surrounded by animals of many kinds, both wild and domestic, who are gathered peacefully about him, with birds perched in the trees above. It can be related to a drawing in the Uffizi collection by Jacopo Bassano, Two Rabbits; the pair appear in the larger painting in the lower right corner.

£20,000-30,000



81



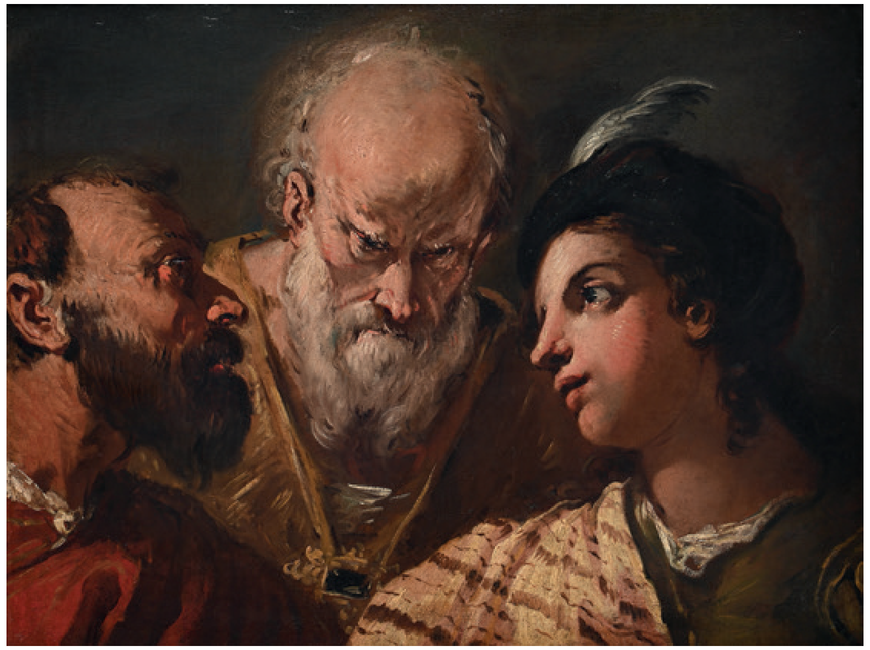
82

82
CIRCLE OF BAREND GRAAT (DUTCH 1628-1709)
DOUBLE PORTRAIT OF TWO FIGURES AS VENUS AND MARS
Oil on canvas
130 x 162cm (51 x 63¾ in.)

Provenance:
Sale, Dorotheum, Vienna, 14 March 1991, lot 130, as Barend Graat

Literature:
M. van der Hut, *Barend Graat 1628-1709. Zijn Leven en Werk*, 2016, pp. 150-151, cat. no. B-P 8, under works of uncertain attribution

£4,000-6,000



83

83
FOLLOWER OF SEBASTIANO RICCI (ITALIAN 1659-1734)
THE THREE AGES OF MAN
Oil on canvas
49 x 56cm (19¼ x 22 in.)

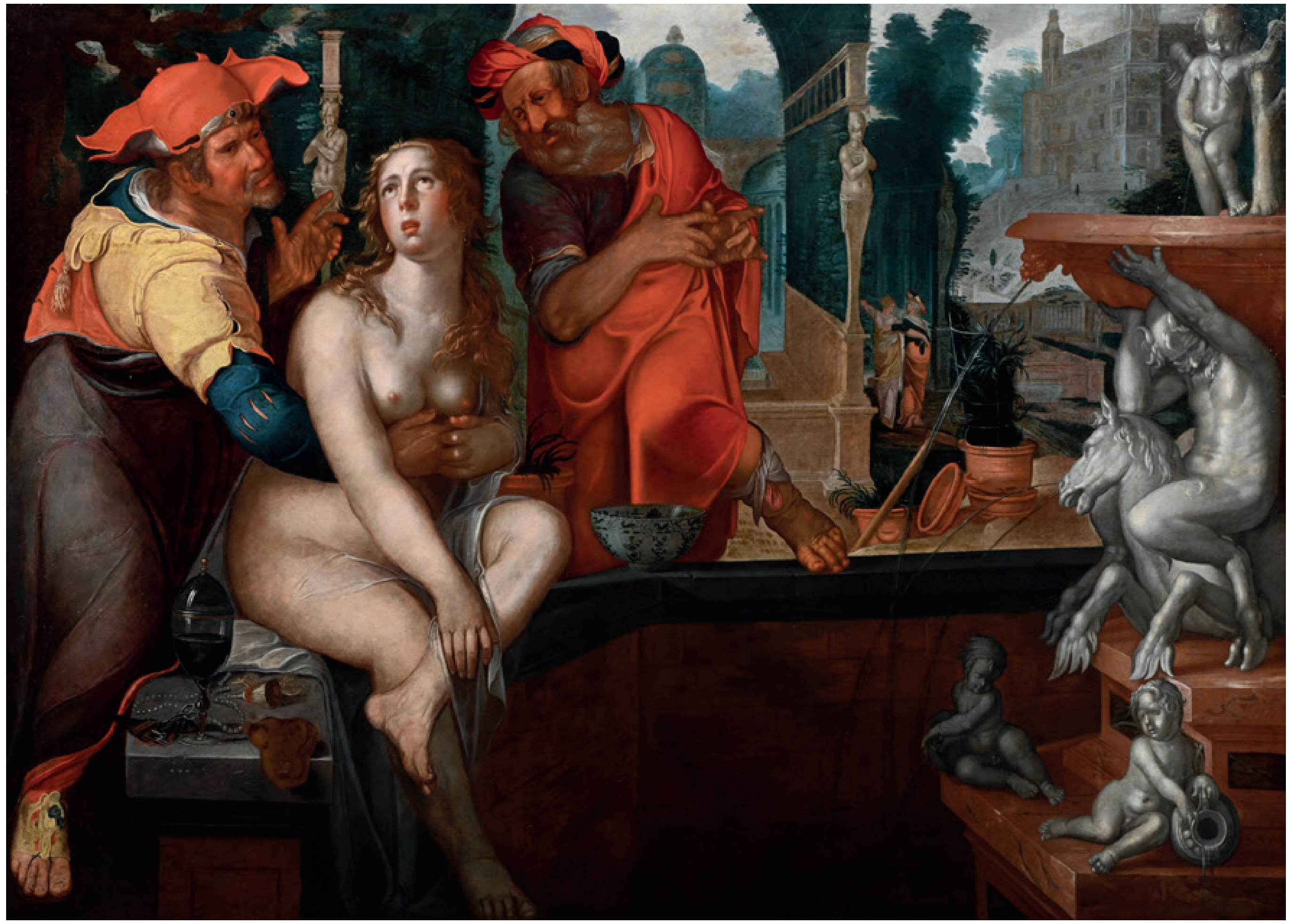
Provenance:
Private Collection, USA
Private Collection, UK, acquired in March 1995
Simon C. Dickinson Ltd., London, where acquired by the present owner

Literature:
J. Daniels, *Sebastiano Ricci*, London, 1976, p. 82, no. 277
J. Daniels, *L'Opera Completa di Sebastiano Ricci*, Milan, 1976, p. 131, no. 465
A. Scarpa, *Sebastiano Ricci*, Milan, 2006, p. 649, no. 627 (illus., as 'Francesco Fontebasso (?)')

£3,000-5,000

Writing in 1976, Jeffery Daniels attributed this work to Sebastiano Ricci in full, suggesting a late dating (c. 1720s) and pointing to an execution 'not so much in the style of Veronese on this occasion, as of Lorenzo Lotto, Giorgione or Titian, especially the young man wearing a feathered cap'. More recently, in 2006, Annalisa Scarpa suggested a tentative alternative attribution to Francesco Fontebasso on the basis of photographs.

During the Renaissance the allegorical theme of the three ages of man became increasingly popular within cultured and sophisticated élites, most notably in Venice. With the same subject being depicted by artists such as Giorgione and Titian. It has been assumed that it is the same man depicted across the different stages of his life: childhood, maturity, and old age. This iconographical subject clearly aims to educate its viewer, inspiring philosophical musings on the passing of time.

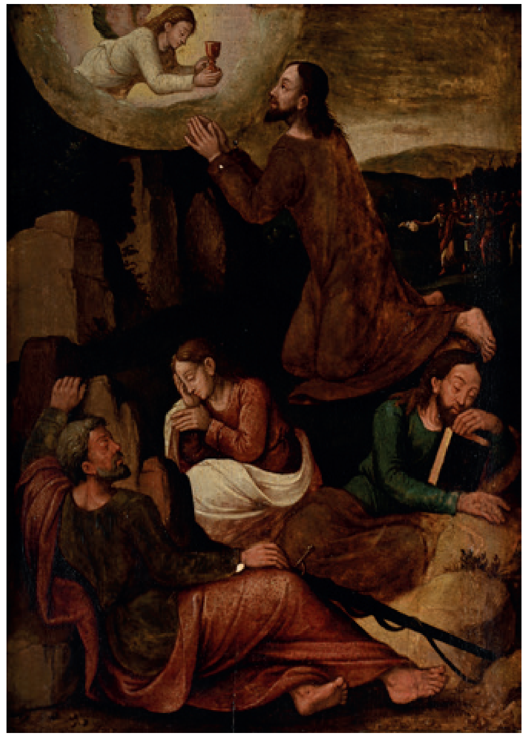


84

84
AFTER JOACHIM WTEWAEL
SUSANNA AND THE ELDERS
Oil on canvas
Signed with initials 'C. V. M.' (lower right, to fountain)
115.5 x 159.5cm (45¼ x 62¾ in.)

Wtewael painted two versions of the work-one held in the Collection of the Municipal Museums of Gouda, and the other at the Musée d'Arras.

£10,000-15,000



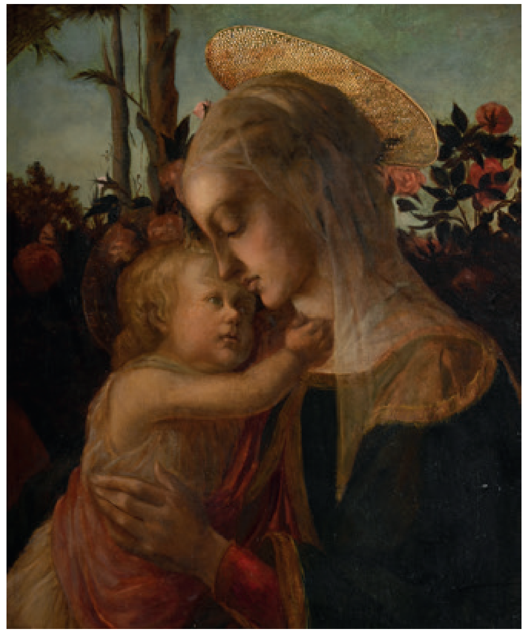
85

85

ATTRIBUTED TO MARCELLUS COFFERMANS (FLEMISH 1520-1575)
CHRIST IN THE GARDEN OF GETHSEMANE
Oil on panel
35.5 x 25.5cm (13¾ x 10 in.)

Provenance:
Mr. Robert Badenhop, gifted to the following
The Dayton Art Institute, Dayton, Ohio

£2,000-3,000



86

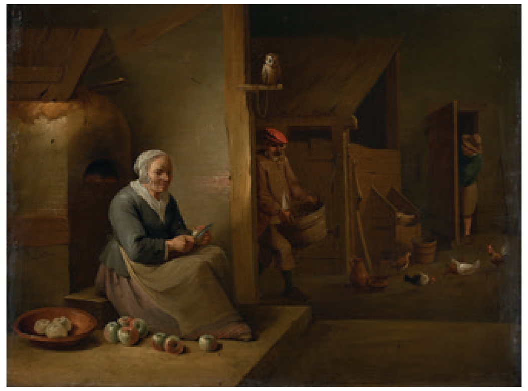
86

AFTER ALESSANDRO DI MARIANO FILIPEPI, CALLED SANDRO BOTTICELLI
MADONNA AND CHILD (DETAIL)
Oil on canvas
66 x 54.5cm (25 x 21¼ in.)

Provenance:
Sale, Bearnes, Hamptons and Littlewoods, *Fine Art*, 13 October 2020, lot 406

After the original work *Madonna and Child with Saint John the Baptist* painted in 1468, and now in a private collection.

£1,500-2,500



87

87

AFTER DAVID TENIERS THE YOUNGER
INTERIOR WITH AN OLD WOMAN PEELING APPLES
Oil on copper
36 x 47cm (14 x 18½ in.)
Unframed

After the painting in the Fitzwilliam Museum of Cambridge

£2,000-3,000

88

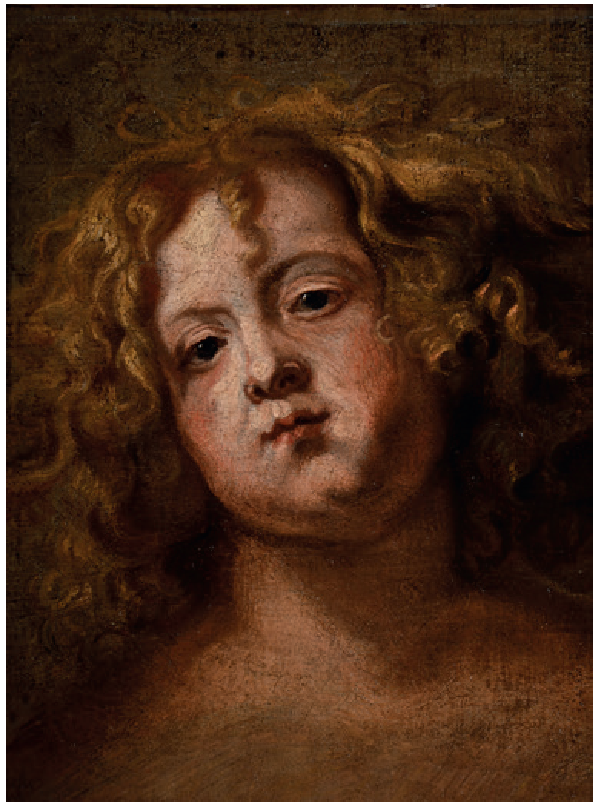
CIRCLE OF THOMAS (BOSSCHAERT) WILLEBOIRTS
(FLEMISH 1614-1654)
HEAD OF A YOUTH
Oil on canvas
Bears inscription 'Head of .. / P. P. Rubens' (to label on verso)
38.5 x 31cm (15 x 12 in.)

Provenance:
Galerie Charles Brunner, Paris, 1909, as Van Dyck
Sale, Christie's South Kensington, 9 July 2004, lot 14, as Circle of Jan Cossiers
Sale, Christie's, New York, 19 April 2007, lot 227, as Thomas Bosschaert Willeboirts (unsold)
Sale, Sotheby's, London, 2 May 2018, lot 28, as Follower of Thomas WIlleboirts Bosschaert

Literature:
A. Heinrich, *Thomas Willeboirts Bosschaert (1613/14-1654), ein flämischer Nachfolger Van Dycks*, Turnhout 2003, p. 219, cat. no. A44b, as Bosschaert

Exhibited:
Paris, Galerie Brunner, *Exposition de portraits: anciens et modernes*, 4 June - 4 July 1909, no. 56, as Van Dyck

£2,500-3,500

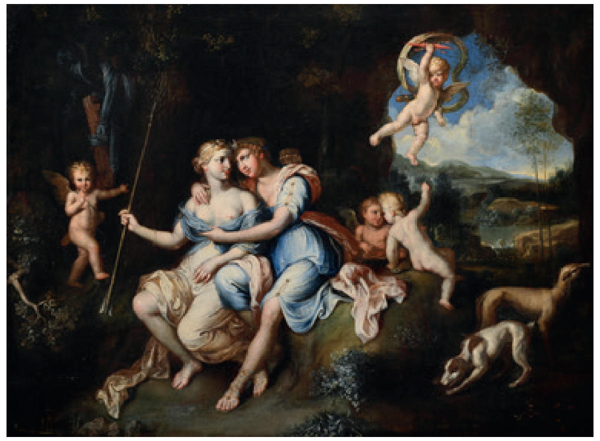


88

89

FOLLOWER OF FRANCESCO ALBANI
DIANA THE HUNTRESS WITH CUPID AND OTHER FIGURES
Oil on canvas
56 x 74cm (22 x 29 in.)

£2,000-3,000



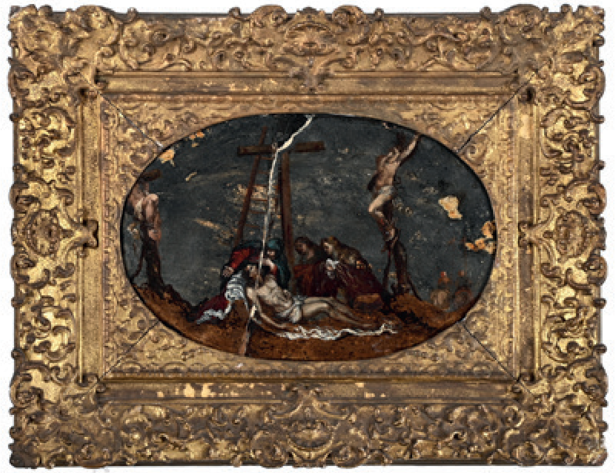
89

90

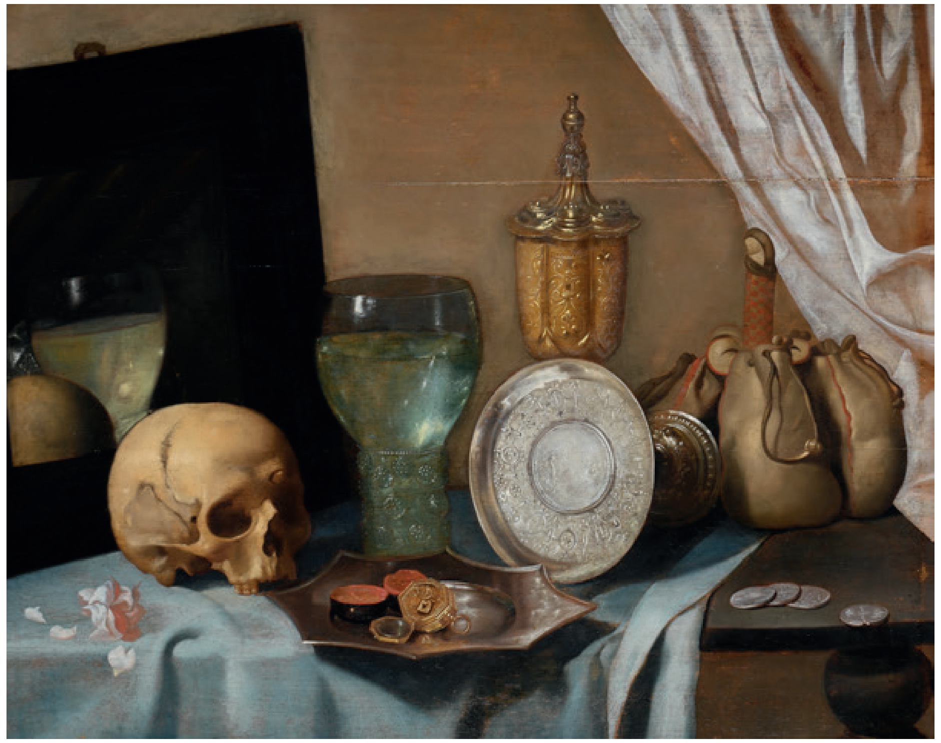
CIRCLE OF ALESSANDRO TURCHI, CALLED L'ORBETTO (1578-1649)
DEPOSITION
Oil on slate, oval
27 x 39cm (10½ x 15¼ in.)

£1,000-1,500

91 No lot



90

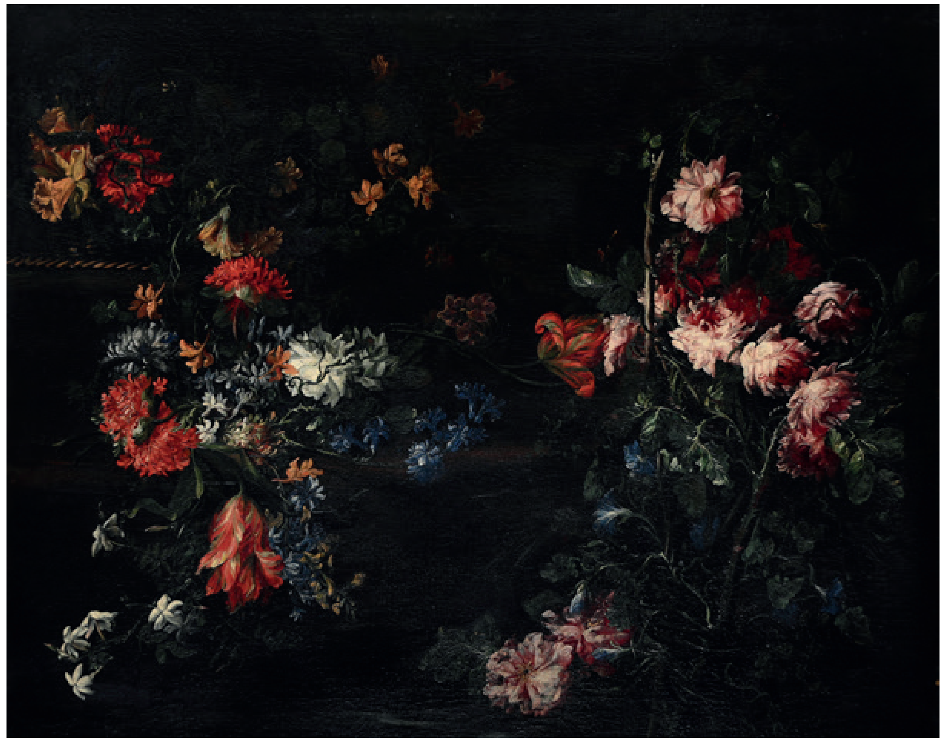


92

92
DUTCH SCHOOL
(CIRCA 1630-1640)
STILL LIFE WITH SKULL AND TAZZA
Oil on panel
80 x 98cm (31¼ x 38½ in.)

For a footnote on this lot please see Dreweatts.com

£3,000-5,000

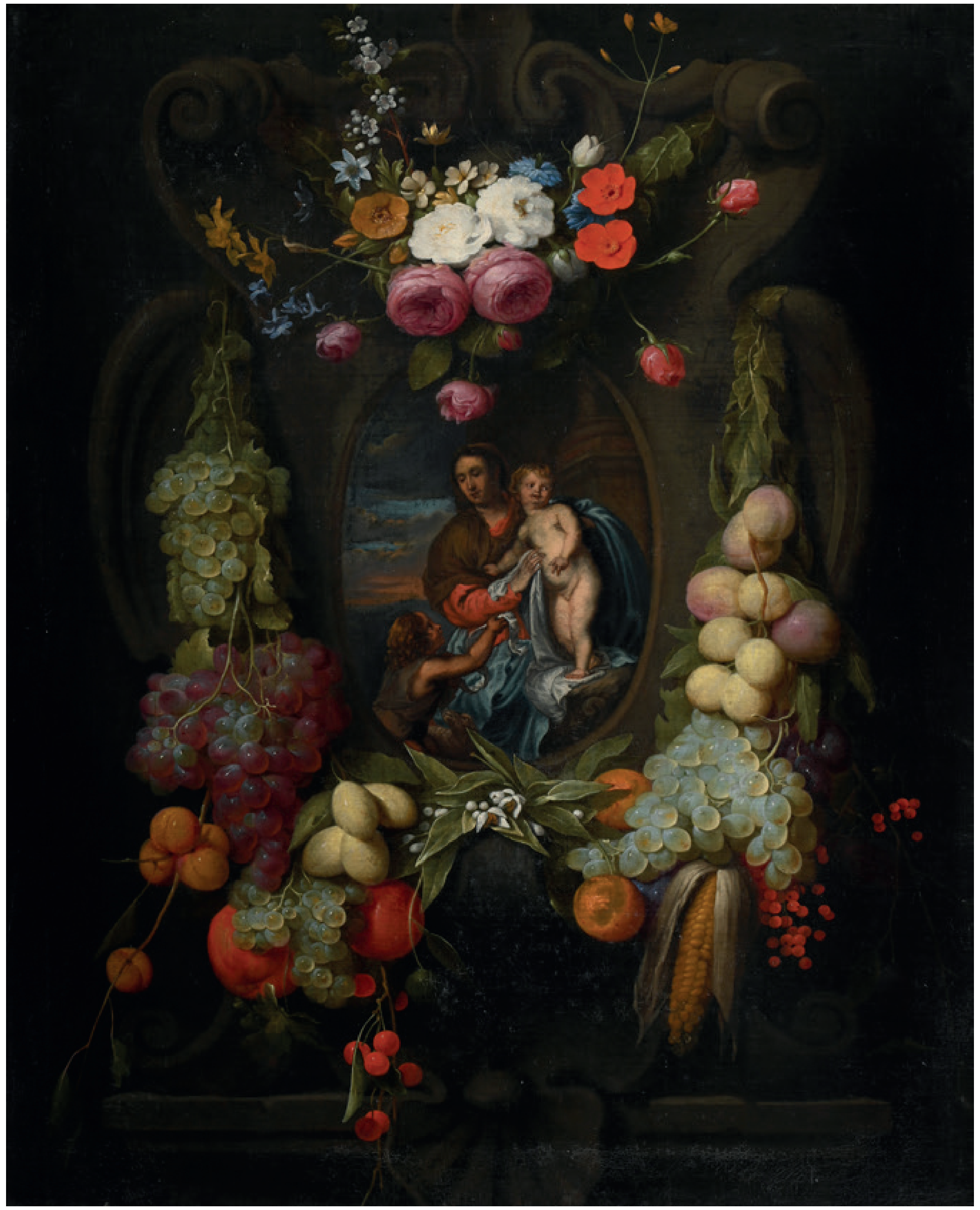


93

93
FOLLOWER OF JEAN BAPTISTE MONNOYER
STILL LIFE OF FLOWERS ON A STONE LEDGE
Oil on canvas
82 x 100cm (32¼ x 39¼ in.)

Provenance:
Private Collection, Lancashire Estate

£1,500-2,000



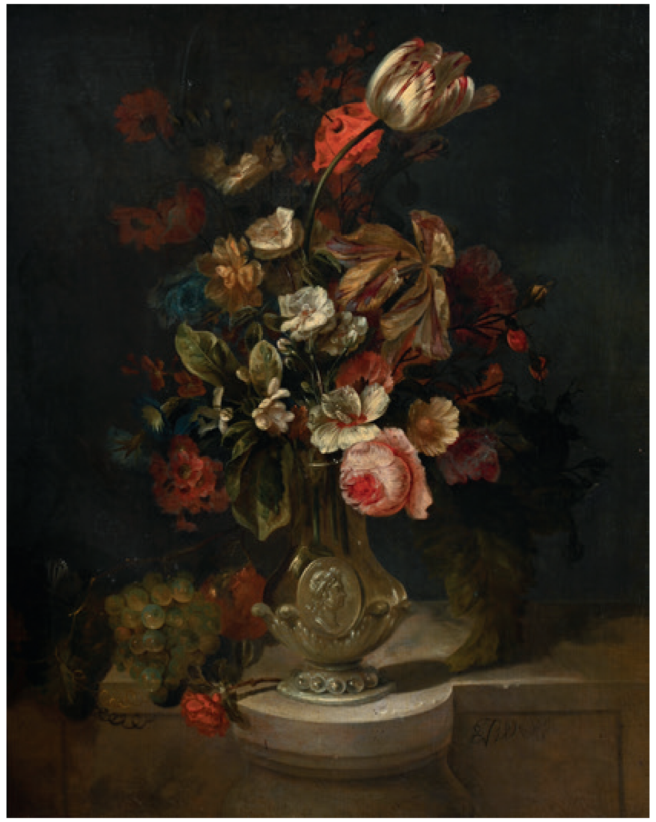
94

94
JACOB VAN ES (FLEMISH CIRCA 1596-1666)
MADONNA AND CHILD WITH ST JOHN THE BAPTIST IN A CARTOUCHE OF GRAPES AND FLOWERS
Oil on canvas
105 x 83cm (41¼ x 32½ in.)

Best known for his table-top still lives, however Van Es did occasionally produce still lives such as the one offered for sale here. Another work by Van Es, with almost exactly the same cartouche was auctioned at Palais Galliera, Pairs, on 12 November 1961. This example was co-signed by Godfried Maes for the medallion which also depicted a Madonna and Child. The Madonna and Child in the medallion of the present lot copies a composition by Anthony Van Dyck, now in the Alte Pinakothek, Munich, and was probably painted by an anonymous copyist. Although undated, it is presumed that the work here dates from *circa* 1650.

We are grateful to Fred Meijer who has confirmed the attribution of this work from the basis of photographs.

£10,000-15,000



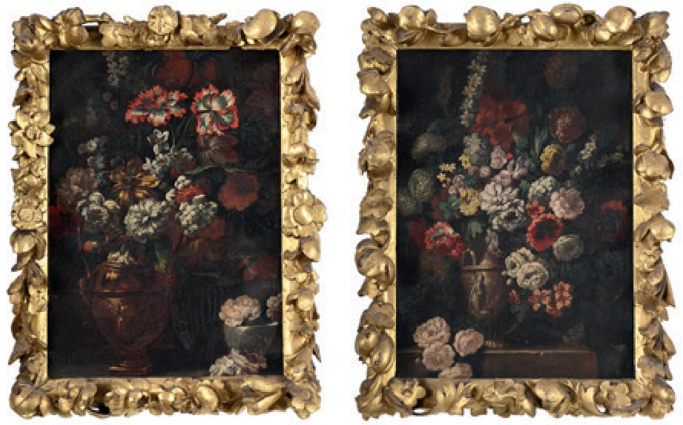
95

95

DUTCH SCHOOL (18TH CENTURY)
STILL LIFE OF FLOWERS IN A VASE
Oil on canvas
Signed with monogram ‘ JPW[?]’ (lower right)
74 x 62cm (29 x 24¼ in.)

Provenance:
Sale, F.H.Symonds, Barnstable (according to label verso)

£1,500-2,500

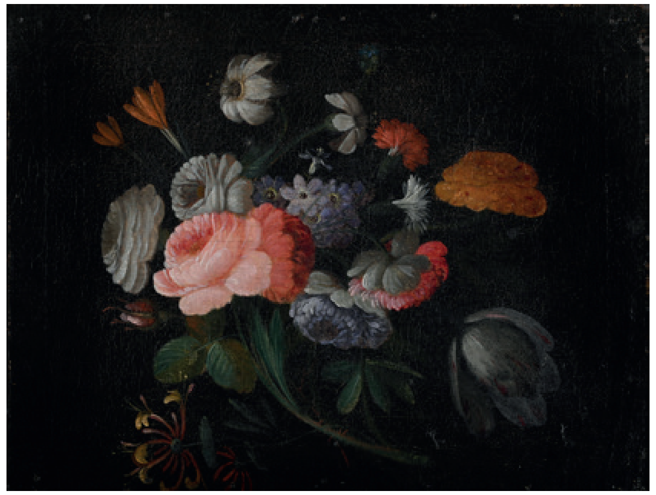


96

96

CIRCLE OF GASPAR PEETER VERBRUGGEN THE YOUNGER (FLEMISH 1664-1730)
A PAIR OF FLORAL STILL LIVES
Oil on panel
Each 28.5 x 21cm (11 x 8¼ in.)
In fine period frames, in the manner of Grinling Gibbons (2)

£1,000-1,500



97

97

DUTCH SCHOOL (17TH CENTURY)
STILL LIFE OF FLOWERS
Oil on canvas laid to panel
30 x 39cm (11¾ x 15¼ in.)

Provenance:
Bought from Pitminster Studio, November 1986 (as Guiliam van Aelst)

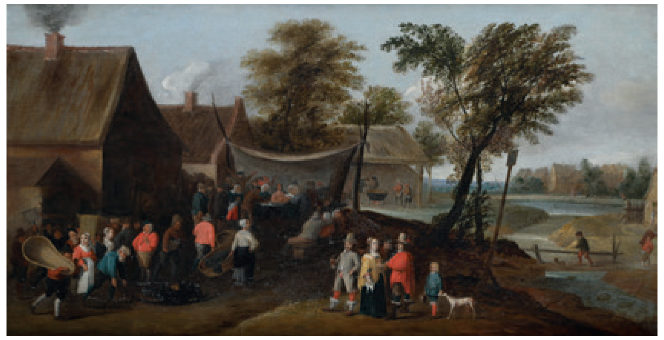
£700-1,000

98

FOLLOWER OF DAVID TENIERS
THE COUNTRY WEDDING
Oil on canvas
62 x 107cm (24¼ x 42 in.)

Provenance:
Sale, Christie’s London, 1773 (according to later handwritten label verso)

£2,500-3,500

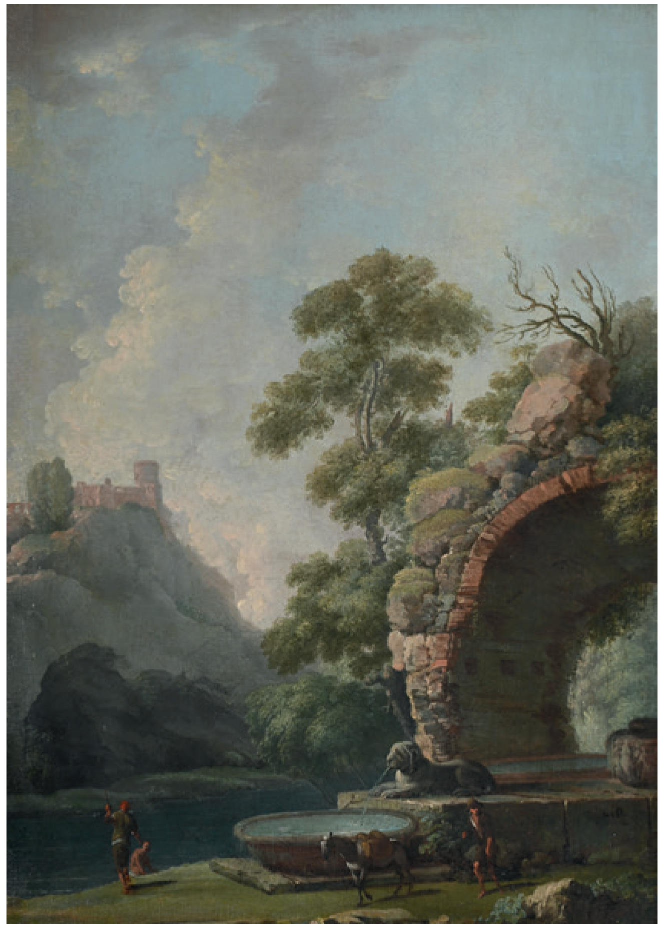


98

99

CARLO BONAVIA (ITALIAN ACTIVE 1751-1788)
AN ITALIANATE LANDSCAPE WITH FISHERMEN BEFORE A FOUNTAIN
Oil on canvas
Signed (lower right)
68.3 x 49.2cm (26¾ x 19¼ in.)

£3,000-5,000



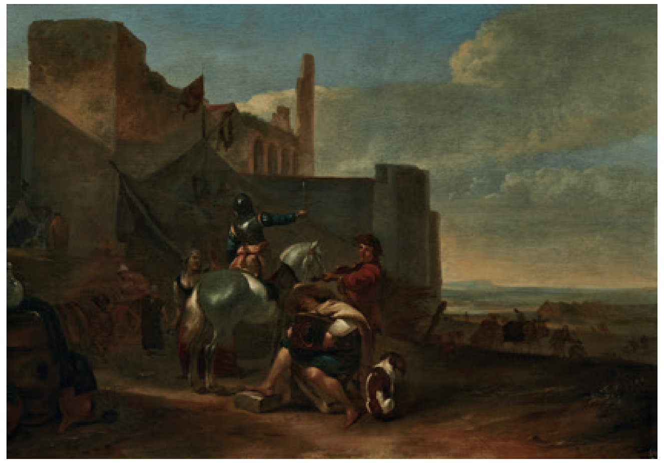
99

100

HENDRIK VERSCHURING (DUTCH 1627-1690)
SOLDIER IN ARMOUR ON HORSEBACK OUTSIDE A WALLED TOWN WITH ATTENDANTS AND A DOG
Oil on panel
Signed (lower centre)
40.5 x 58cm (15¾ x 22¾ in.)

Provenance:
Sale, Dorotheum, *Alte Meister*, 15 March 1990, lot 1

£700-1,000



100

101
FRANCESCO GUARDI (ITALIAN 1712-1793)
CAPPRICIO LANDSCAPE WITH RUINED BUILDINGS AND FIGURES IN THE FOREGROUND
Oil on panel
17 x 23.5cm (6½ x 9¼ in.)

Provenance
Eugénie de Montijo, The Empress of the French (1826-1920)
Harold Sidney Harmsworth, 1st Viscount Rothermere (1868-1940)
With Knoedler Gallery, New York
Sale, Christie's, London, 5 July 1996, lot 58

Literature
A. Morassi, *Francesco Guardi. I dipinti*, Venice 1973, vol. I, pp. 467-68, no. 848, reproduced vol. II, fig. 772
A. Morassi, *Francesco Guardi. I disegni*, Venice 1975, vol. I, p. 181, under no. 593

As Francesco Guardi advanced in age, his production of capriccios increased significantly. These works often exhibited compositional variations introduced *ad infinitum*, reflecting a process in which the artist would continuously add, subtract, and subtly modify elements. These delicate nuanced alterations have been compared by Morassi to the delicate, improvisational qualities of Mozart's musical variations, as opposed to the more dramatic and structured transformations found in the works of Vivaldi.

Guardi's imaginative capacities are particularly evident in his capriccios. Unlike the *veduta*, which aimed to faithfully depict actual landscapes or cityscapes, the capriccio offered the artist a vehicle for creative freedom and interpretive expression, allowing him to transcend the constraints of topographical accuracy.

A drawing currently held in the Museo Correr, Venice-likely conceived as a preparatory study for the present *capriccio*-depicts the ruins seen at the right of the composition (1). The sheet bears an inscription, possibly in Guardi's own hand: *"Ca[s]tello Cogolo p[er] andar a Trento."* As Morassi has suggested that the drawing was probably executed *in situ* during the artist's journey through the region north of Lake Garda, specifically en route to the Val di Sole in the Trentine Alps, in the autumn of 1778.
The painting was formerly part of the notable collection of Francesco Guardi's works assembled by Lord Rothermere. This collection also included the renowned series of four views of villas commissioned by John Strange (1732-1799) (2), the penultimate British Resident in Venice (1773-1790). Among them is *The Villa Loredan, Paese*, now in the collection of the Metropolitan Museum of Art, New York.

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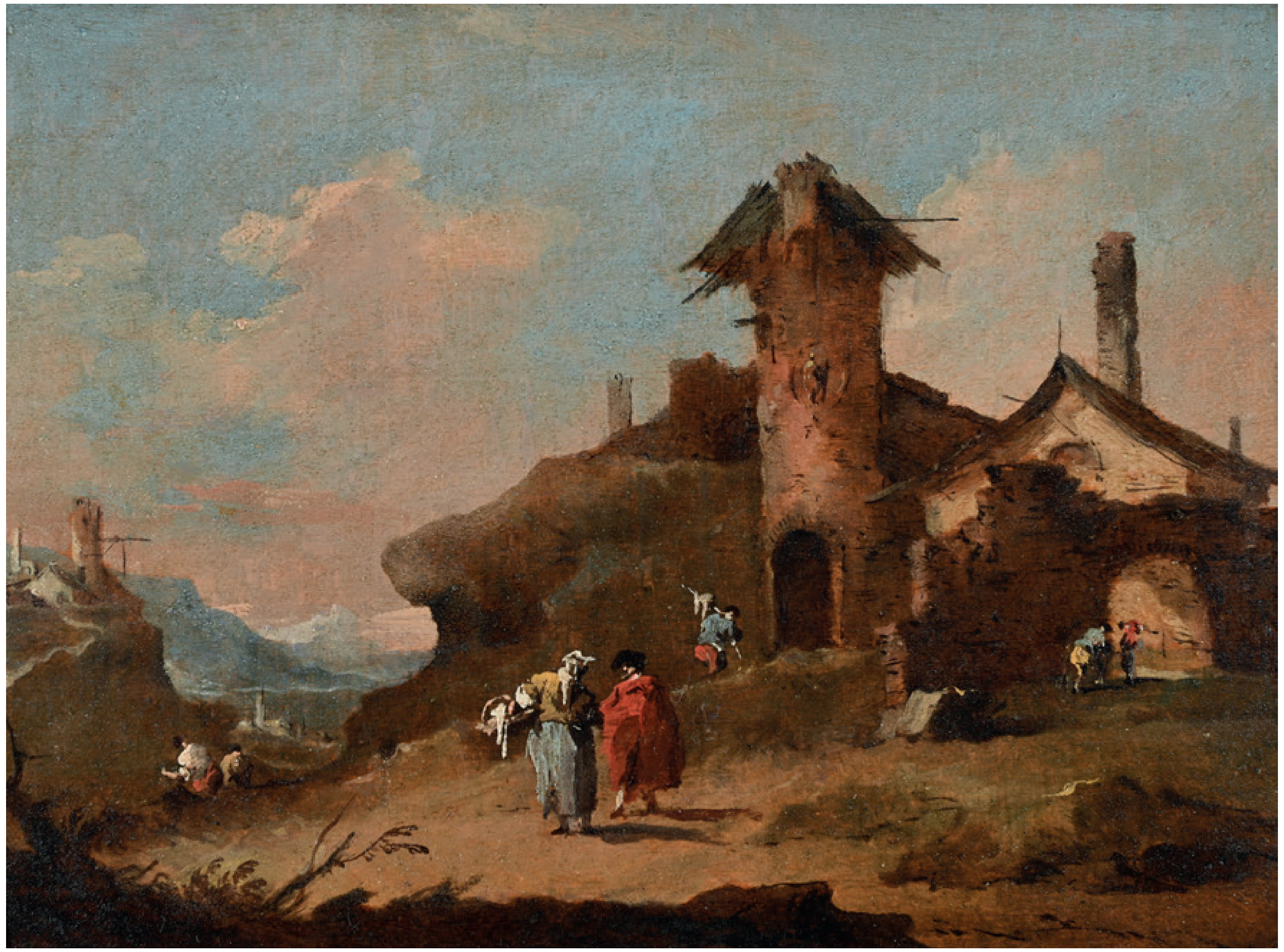
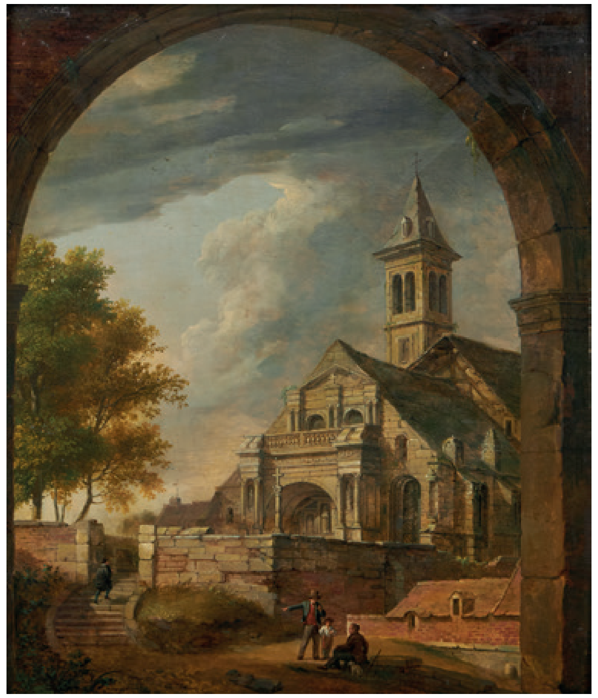
[1] See Morassi 1975, vol. I, p. 181, no. 593, reproduced vol. II, fig. 585
[2] See Morassi 1973, vol. I, pp. 436-37, nos 680-83, reproduced vol. II, figs 635-42

£30,000-50,000


101



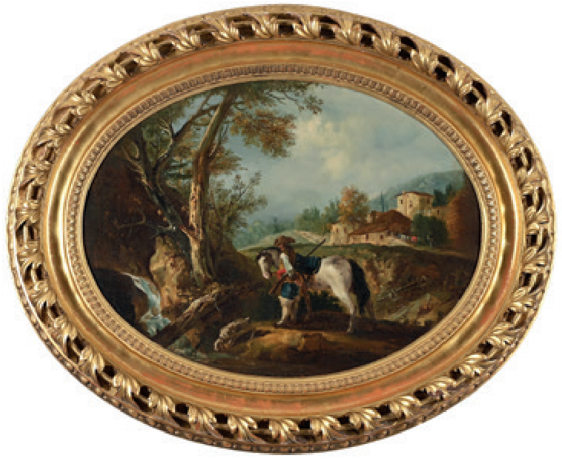
102

102

PIERRE FRANCOIS DE NOTER
(FRENCH 1779-1843)
L'EGLISE DE SAINT-GERVAIS
Oil on panel
Signed, inscribed and dated '1822' (upper right)
35 x 29cm (13¾ x 11¼ in.)

Apol specialised in painting snowy winter landscapes and his picture *Winter in the Forest* received much acclaim when it was exhibited in the Hague in 1875 and was subsequently bought by the State. He was taught by J.F. Hoppenbrouwers and P.F. Stortenbeker and in 1868, at the age of 18, he received a scholarship from the Dutch King, Willem III. In 1880 Apol took part in an expedition on the SS Willem Barents to Spitsbergen in the Arctic Ocean. The impressions of this journey were a source of inspiration during his whole life. His work is in the Rijksmuseum Amsterdam and the Kunstmuseum in the Hague.

£1,500-2,500



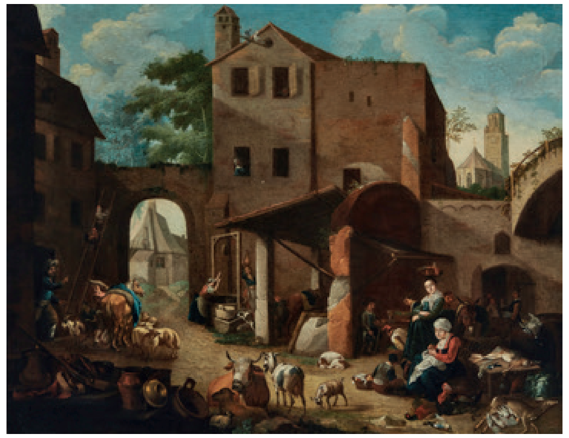
103

103

ITALIAN SCHOOL (18TH CENTURY)
TRAVELLER RESITING NEAR A STREAM
Oil on canvas, oval
44.5 x 60cm (17½ x 23½ in.)

Provenance:
Matthews & Davies Fine Art Ltd.

£800-1,200

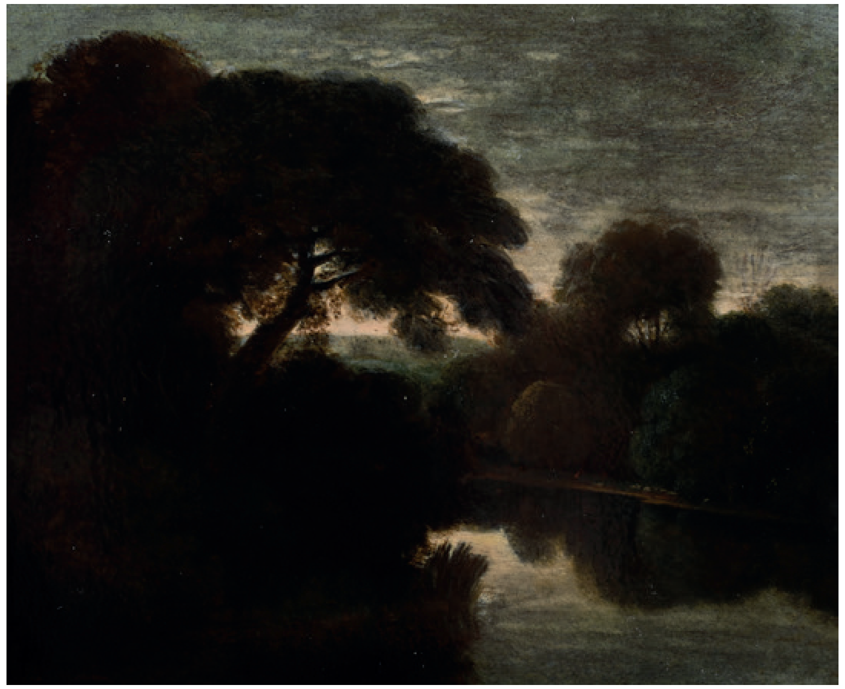


104

104

FOLLOWER OF CARL ANDREAS RUTHART
FIGURES AND ANIMALS IN A COURTYARD
Oil on canvas
74 x 94.5cm (29 x 37 in.)

£700-1,000



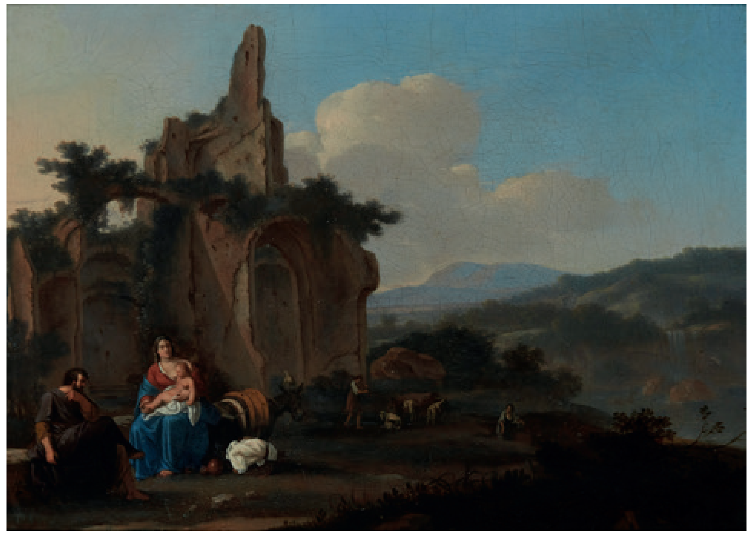
105 (actual size)

105

ATTRIBUTED TO GOTTFIRED WALS (GERMAN CIRCA 1595-1638/40)
MOONLIT LANDSCAPE WITH A DROVER AND A FLOCK SHEEP BY A RIVER
Oil on copper
11 x 13cm (4¼ x 5 in.)

Provenance:
Sale, Bonhams, London, 15 April 2021, lot 14, as Follower of Adam Elsheimer

£2,500-3,500



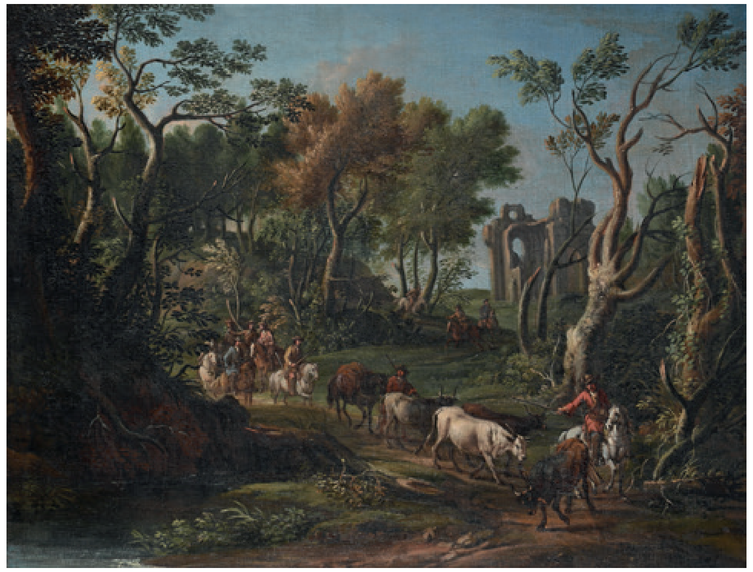
106

106

WARNARD VON RYSEN
(DUTCH CIRCA 1625-1665)
REST ON THE FLIGHT INTO EGYPT
Oil on canvas
Signed with initials (lower left)
22 x 30.5cm (8½ x 12 in.)

Provenance:
Sale, Dorotheum, *Gemalde des 19, Jahrhunderts*, 12 June 1990, lot 221

£800-1,200

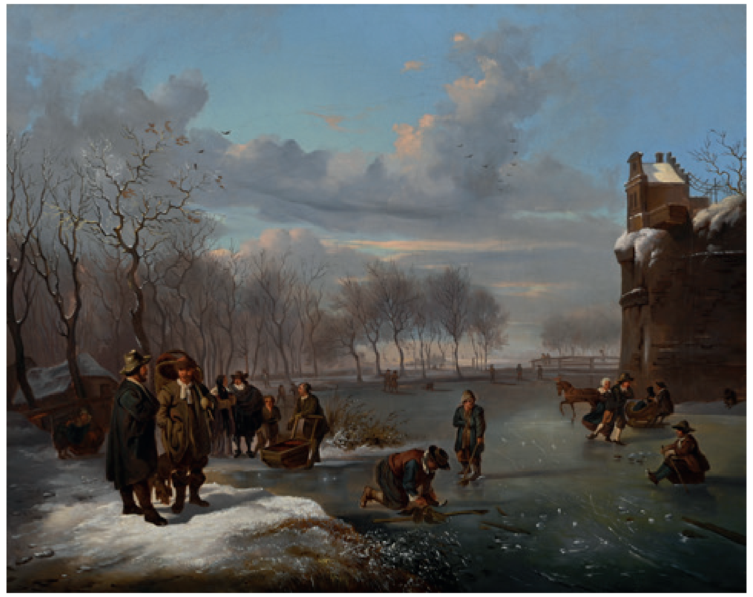


107

107

CIRCLE OF PIETER VAN BLOEMEN
(FLEMISH 1657-1720)
A DROVER AND HIS CATTLE WITH ROMAN RUINS IN THE BACKGROUND
Oil on canvas
53.5 x 70cm (21 x 27½ in.)

£600-800



108

108

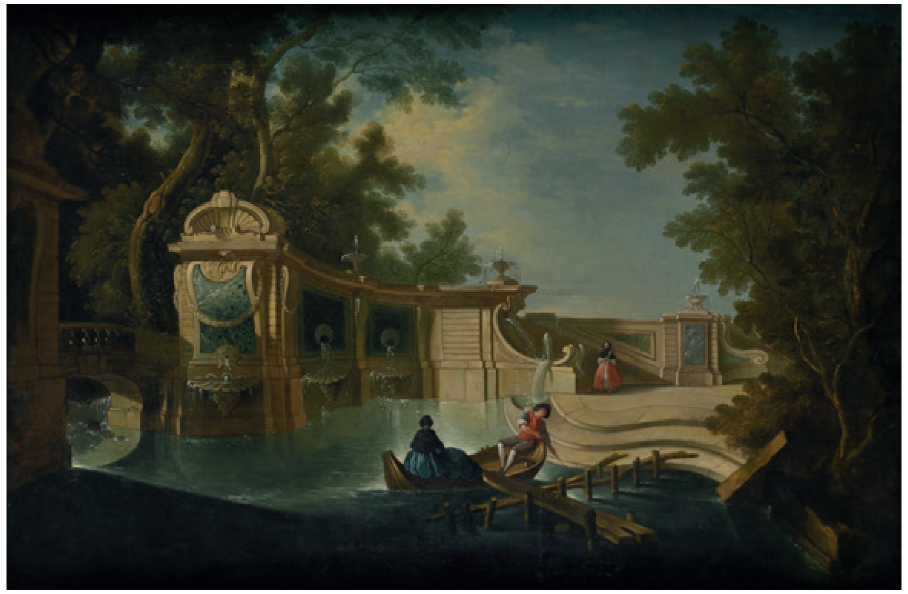
MANNER OF ANDRIES VERMEULEN
SKATERS IN A FROZEN WINTER LANDSCAPE
Oil on canvas
42.5 x 53cm (16½ x 20¾ in.)

£3,000-5,000

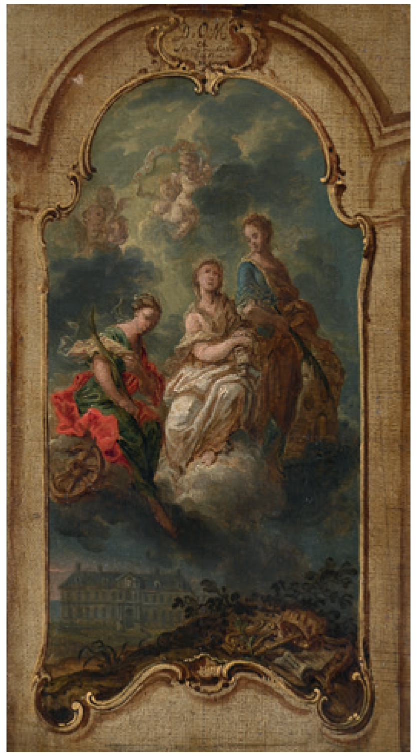
109

ATTRIBUTED TO JACQUES DE LAJOUE
(FRENCH 1687-1761)
LE LAC, VIEW OF A LAKE
Oil on canvas
91.5 x 152cm (36 x 59¾ in.)

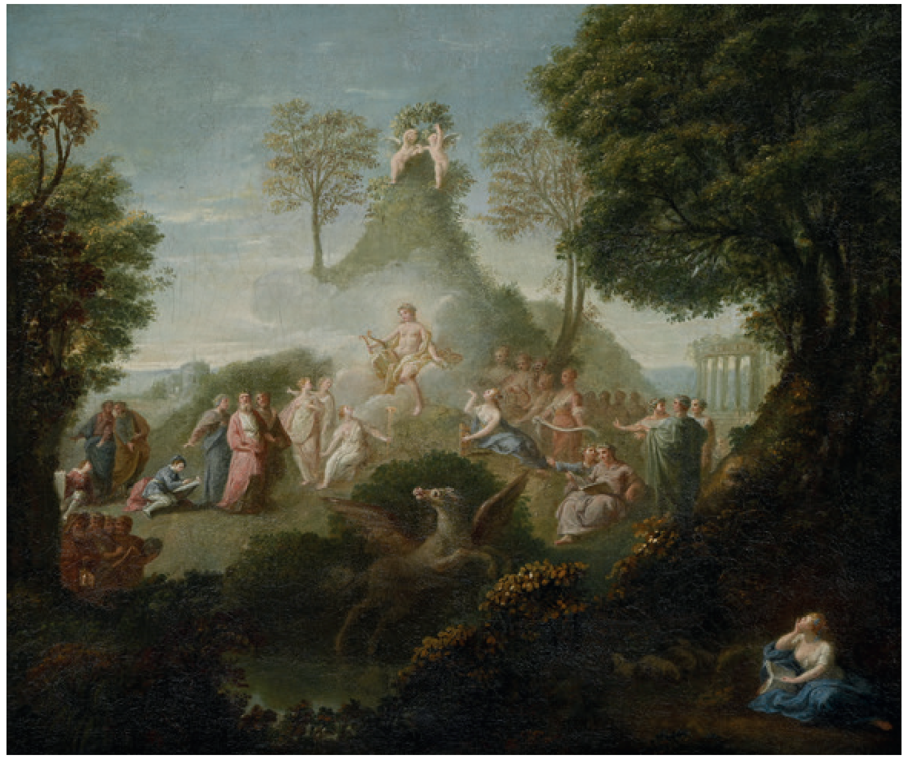
£3,000-5,000



109



110



111

110

ATTRIBUTED TO JOHAN HENRICK KELLER (SWISS 1692-1765)
STUDY FOR A WALL PAINTING: SAINTS CATHARINE, MARY AND BARBARA
Oil on canvas
41 x 24cm (16 x 9¼ in.)

Provenance:
Thomas Agnew and Sons, London, No. 24079

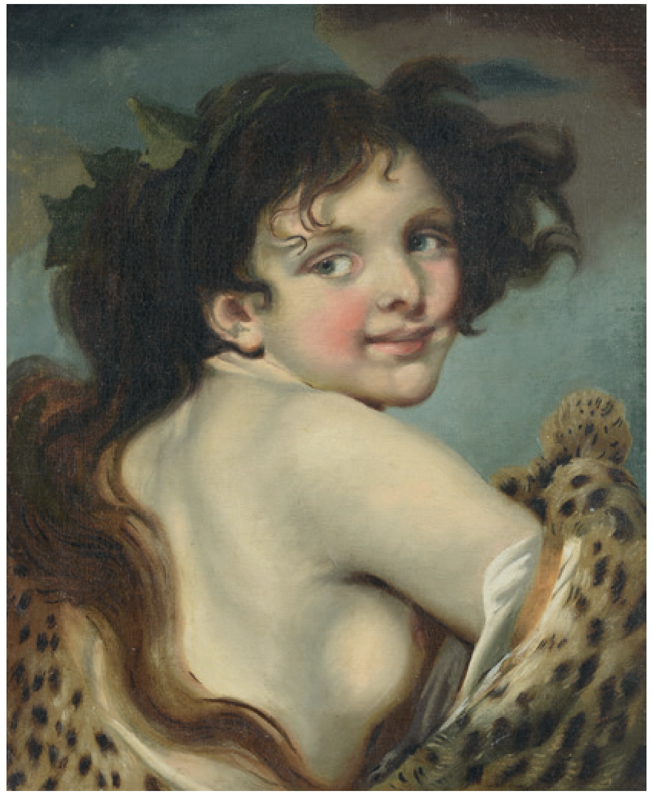
£700-1,000

111

FOLLOWER OF FRANCESCO ZUCCARELLI
THE PARNASSUS
Oil on canvas
63.5 x 76cm (25 x 29¾ in.)

£3,000-5,000

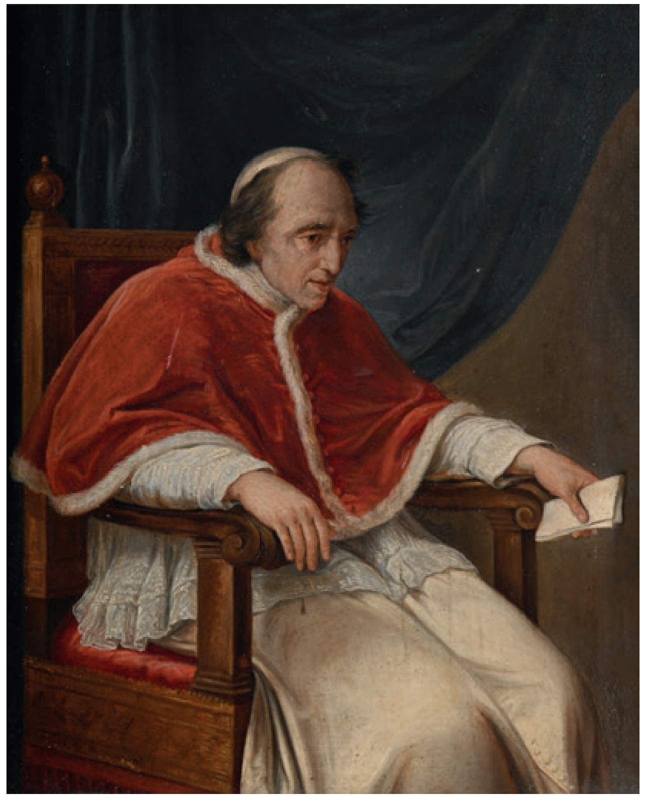
112 No lot



113

113
FOLLOWER OF JEAN BAPTISTE GREUZE
GIRL WITH A LEOPARD'S SKIN
Oil on canvas
45.5 x 37cm (17¾ x 14½ in.)

£2,000-3,000



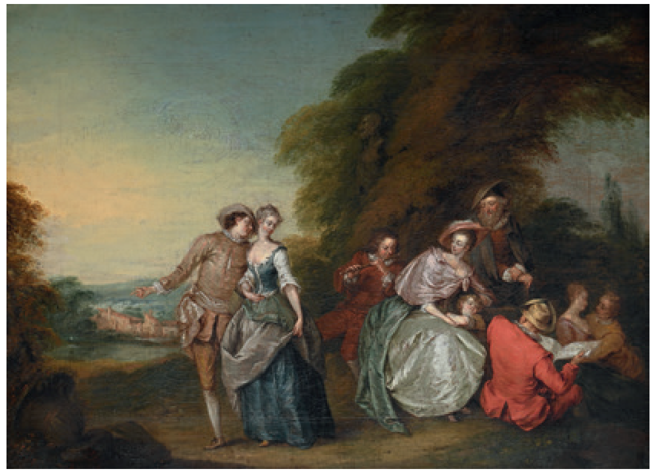
114

114
ATTRIBUTED TO VINCENZO CAMUCCINI (ITALIAN 1773-1844)
PORTRAIT OF POPE PIUS VII SEATED ON A WOODEN THRONE AND HOLDING A LETTER
Oil on panel
28.5 x 23.3cm (11 x 9 in.)

Provenance:
Rocklow, Fethard, Co Tipperary

Possibly a *bozzetto* for the picture in Friedenstein Castle, Germany.

£600-800



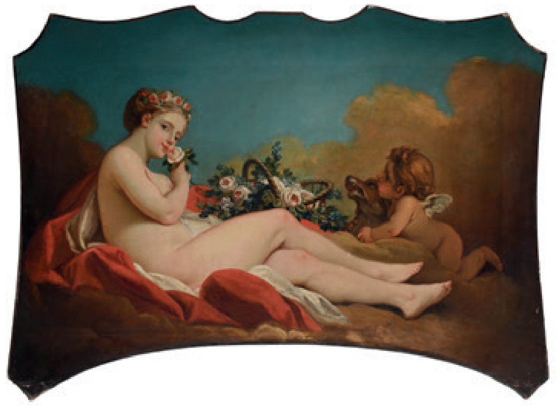
115

115
CIRCLE OF JEAN-BAPTISTE PATER
(FRENCH 1695- 1736)
FÊTE GALLANT
Oil on canvas
55 x 75cm (21½ x 29½ in.)

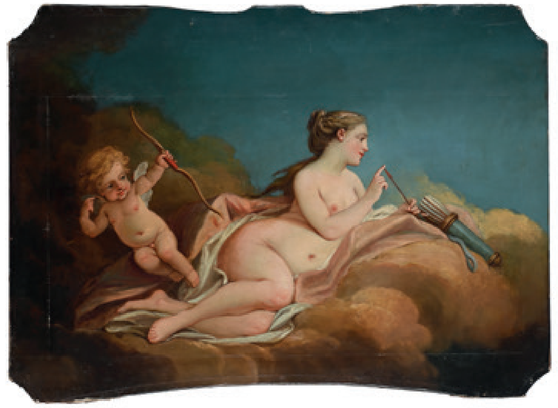
£700-1,000

116
CIRCLE OF JEAN-BAPTISTE PILLEMENT
(FRENCH 1728-1808)
A CHINOISERIE SCENE WITH A DUO OF FIGURES
Oil on canvas
171 x 86.5cm (67¼ x 34 in.)

£4,000-6,000

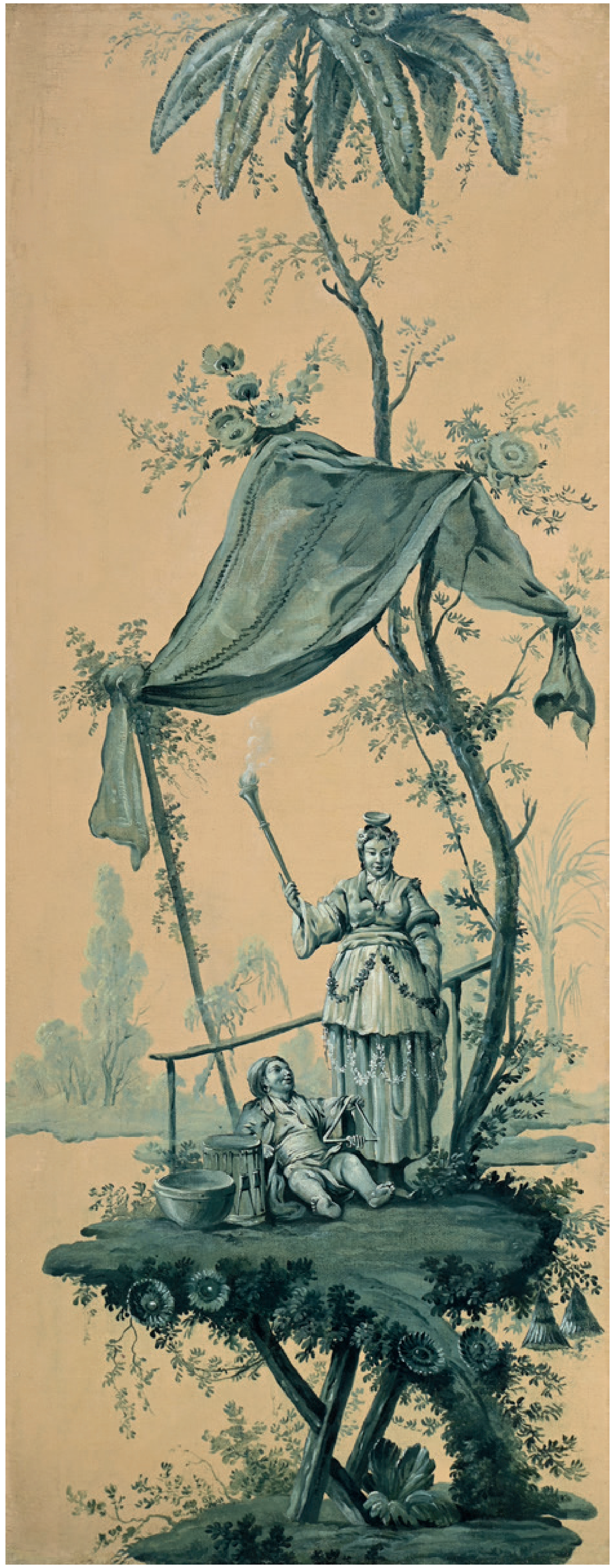


117



117
CIRCLE OF JEAN-BAPTISTE MARIE PIERRE
(FRENCH 1713-1789)
TWO SCENES DEPICTING VENUS AND CUPID
Oil on canvas
99 x 134.5cm (38¾ x 52¾ in.); 93.5 x 127.5cm
(36¾ x 50 in.)
Unframed (2)

£1,000-1,500



116

118

JOHANN ZOFFANY (BRITISH 1733-1810)

ULYSSES SEIZING ASTYANAX FROM ANDROMACHE

Oil on canvas

Signed (to base of sarcophagus)

125 x 173.5cm (49 x 68¼ in.)

Provenance:

Private Collection, New York

The owner's sale, Christie's, London, *The Property of a Gentleman*, 18 November 1988, lot 100

Private Collection, UK, acquired from the above after sale

Private Collection, UK, acquired from the above in July 1994

Simon C. Dickinson Ltd., London, where acquired by the present owner

Literature:

M. Webster, *Johann Zoffany 1733-1810*, New Haven and London, 2011, pp. 38-40, no. 36 (illus. p. 38)

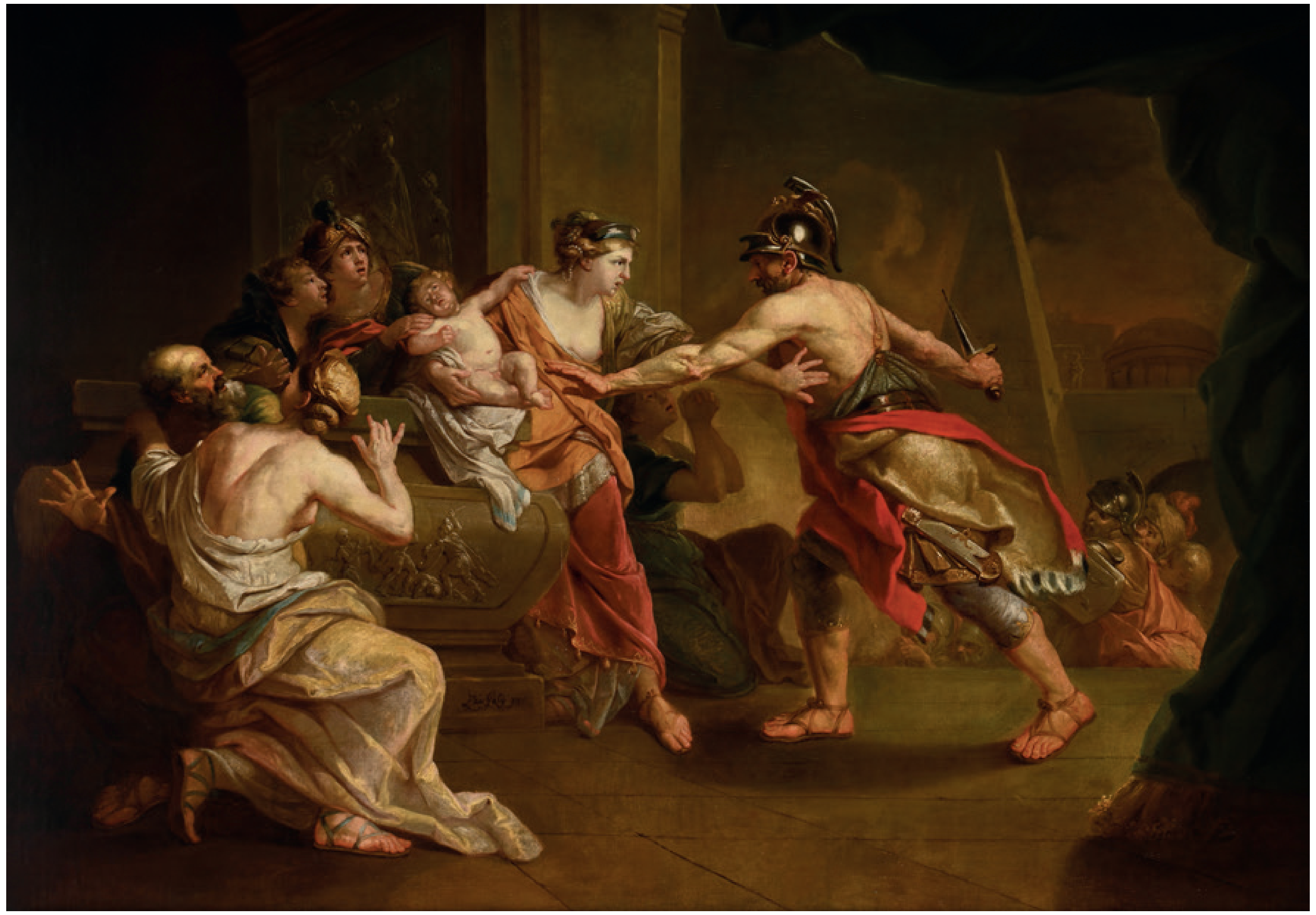
Although best known for his elegant society portraits, German-born Johann Zoffany was also a talented painter of history scenes, and, according to scholar Mary Webster, this depiction of *Ulysses Seizing Astyanax from Andromache* is one of the most ambitious and successful of its kind in Zoffany's oeuvre.' (written communication, 1989). Webster further observes:

'*In this essay in classical baroque, Zoffany appears to have taken Poussin as his principal model rather than the exuberant baroque of the Venetians.*' (M. Webster, op. cit., p. 40).

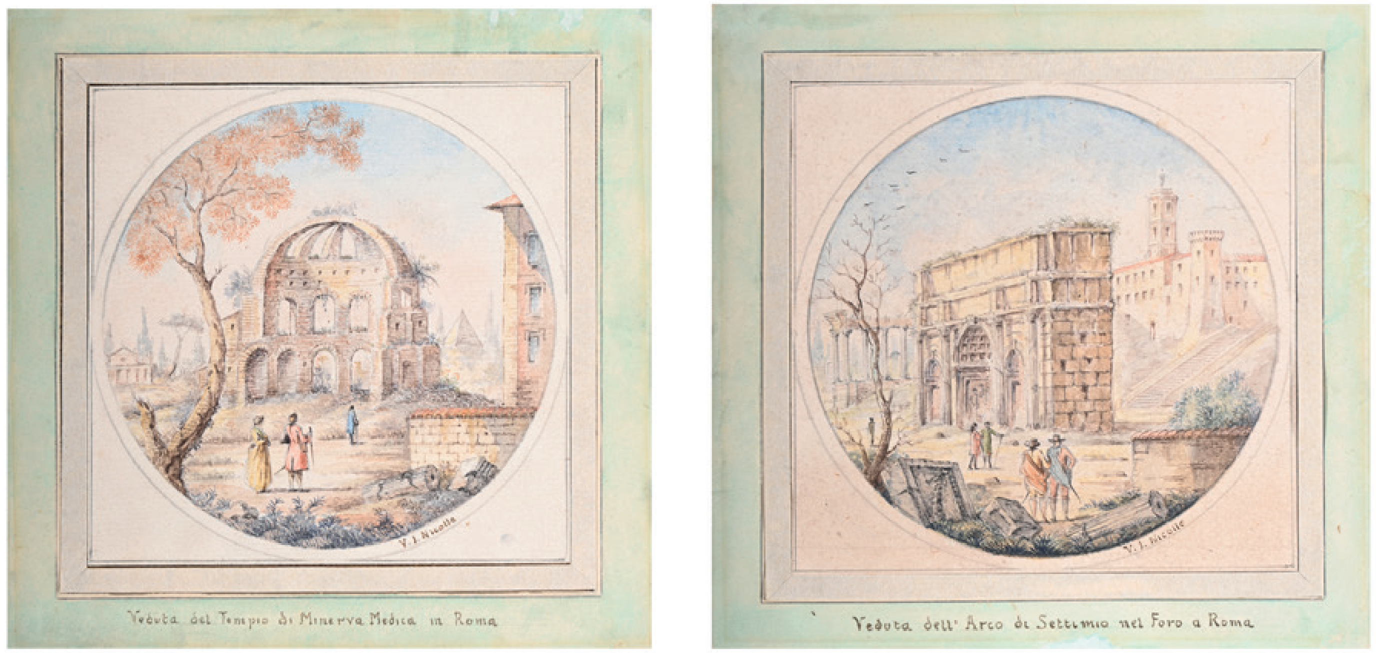
This composition is signed with the German spelling of Zoffany's name, and can be compared with another early work, *Venus Bringing Arms to Aeneas.* It depicts a scene from the Trojan War, in which the Greek warrior Ulysses (or Odysseus), having sacked Troy, searches among the ruins for the infant he is afraid might one day avenge the death of his father Hector. Andromache, mother of Hector and wife of King Priam of Troy, has hidden the child in Hector's sarcophagus, but Ulysses wrests him from her and hurls him from the walls of the city.

Johann Zoffany was born near Frankfurt in 1733 and later settled in England. He acquired much of his training in Rome, where he lived and worked from 1750-57, becoming a favourite portraitist among the British Grand Tourists visiting the city. After moving to London in 1760, Zoffany was befriended by the popular actor David Garrick, and his entry into society was assured. Zoffany was introduced to George II, who commissioned a portrait and was so pleased with the result that he nominated Zoffany to the newly established Royal Academy in 1769.

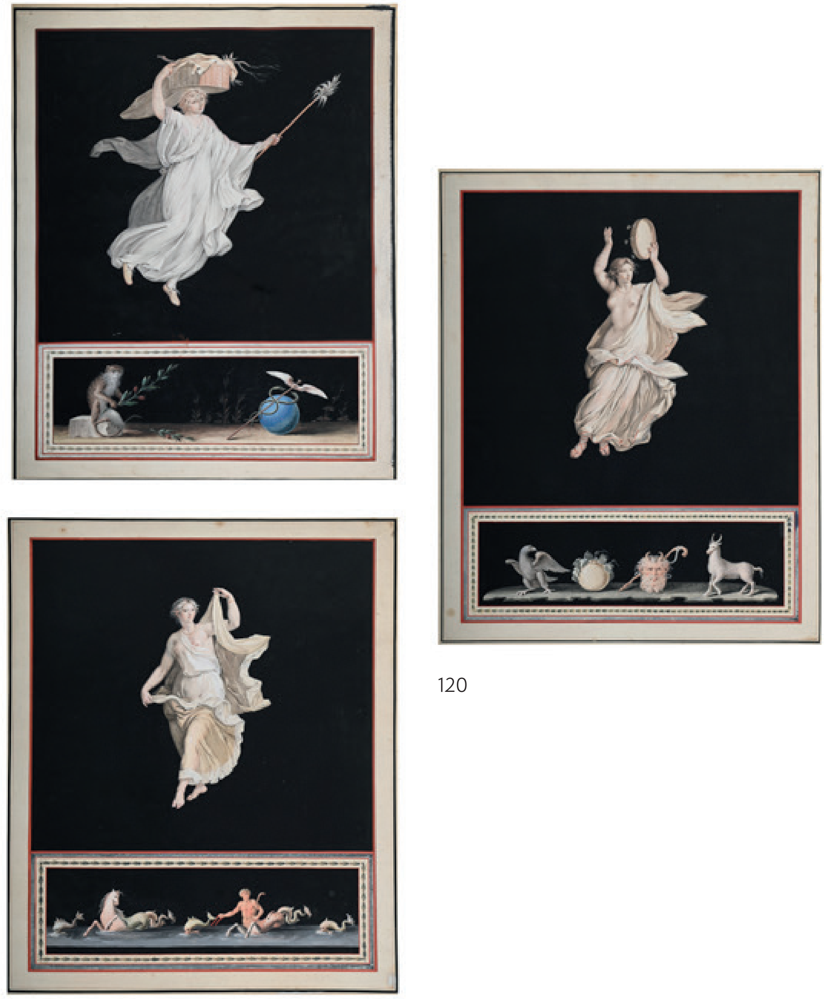
£40,000-60,000



118


Veduta del Tempio di Minerva Medica in Roma
V. J. Nicolle
Veduta dell' Arco di Settimio nel Foro a Roma
V. J. Nicolle

119



120

119

VICTOR JEAN NICOLLE (FRENCH 1754-1826)
VIEW OF THE ARCH OF SEPTIMIUS SEVERUS; AND THE TEMPLE OF MINERVA MEDICA
Watercolour, tondo, a pair
Both signed (lower right)
Each 12 x 12cm (4½ x 4½ in.) (2)

£700-1,000

120

ATTRIBUTED TO MICHELANGELO MAESTRI (ITALIAN ACTIVE CIRCA 1779-1812)
THE MUSES OF HEALING, DRAMA, AND DANCE
Gouache
Each 44.5 x 35cm (17½ x 13¾ in.) (3)

£3,000-5,000

121

121

ENGLISH SCHOOL (19TH CENTURY)
A GROUP OF THIRTY-FOUR GRAND TOUR DRAWINGS AFTER ROMAN ANTIQUITIES OF THE VATICAN MUSEUM
Pencil on paper
Variously titled and dated
64.5 x 39cm (25¼ x 15¼ in.); and smaller (34)

Provenance:
The Collection of Richard Fothergill (according to coat of arms on back cover)

£3,000-5,000

DRAWINGS MADE AT THE VATICAN MVSEVM MDCCCXX

THOMAS AND WILLIAM DANIELL IN INDIA

LOTS 122-125

`Thomas and William Daniell stand first among British landscape painters of India. In the range of their subjects and the sheer number of works they produced they remain unrivalled' wrote Dr Giles Tillotson in his introduction in the auction catalogue *India Observed: The P&O Collection of Watercolour of India by Thomas Daniell R.A and William Daniell R.A*, in 1996, when the following two lots last appeared on the market (ex-lots 24 and 34). Prior to the 1996 sale, the two works had been in the collection of the Peninsular and Oriental Steam Navigation Company since 1952. Before this, they spent almost a century with the Bromley-Davenport family of Capesthorne Hall, Cheshire.

The lure of India by the third quarter of the 18th century was formidable; British expansion allowed for new opportunities where fortunes could be made. Political affairs in the region were closely followed in England, by contrast very little was known of India's culture and history. It was at the same time, in 1779, that Thomas Daniell's brother died, leaving behind a wife, Mary, and son, William. Inspired by William Hodges, who had journeyed to India between 1780-83, the pair saw an opportunity to capitalise on this lack of aesthetic knowledge and in 1785, the set sail for India.

The journey was a long one, with the Daniell's finally arriving in Calcutta early in 1786, where they stayed for two years, building up funds and perfecting the relatively new technique of aquatinting. By 1788, they were financially secure enough to embark on their first tour, which took them along the Ganges from Bengal and Bihar, Kanpur, and along to Delhi to the foot of the Himalayas, returning by the end of 1791. By March 1792, they were ready to set off again, this time sailing down the East Coast to Madras, and on to Bombay. It was during this time that war broke out between France and England and the pair was forced back to London via Peking, eventually returning in September 1794.

During their time in India, the Daniells produced a large quantity of sketches and watercolours which were usually completed in three distinctive stages. The first being a rough pencil sketch made on the spot, often as was the case with *A Gate Leading to a Mosque, Chunargarh, Uttar Pradesh* (lot 122), using a *camera obscura*. The next stage, often undertaken later, involved going over parts of the sketch with ink, and adding a broad wash of colour, referred to by the Daniells as 'staining'. The third and final stage was the production of a complete watercolour. This was either done by adding more detail to the 'stained' drawing or starting afresh whilst using the prior sketch as an *aide memoir*.

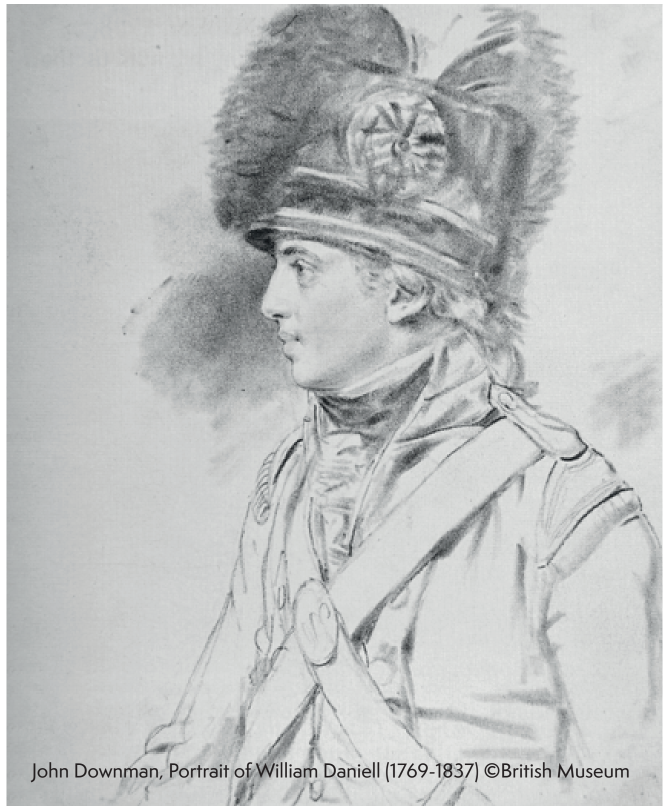
Once back in London, the Daniells used the hundreds of watercolours which they had produced over the last eight years to produce several oil paintings which were subsequently exhibited at the Royal Academy. They also published them as aquatints, which technically, were unrivalled in their sophistication and technique making them highly collectable and integral to solidifying Thomas and William's reputation as being the leaders in their field. In total, 144 plates were produced for the *Oriental Scenery* series between 1795 and 1808. At first, these were issued in pairs or groups, with the intention that they could be collected into six volumes with 24 plates each. In addition, the artists' more considered views on Indian architecture and scenery are expressed in the letterpress which accompanied the plates, making those volumes even more valuable to contemporary audiences as a source of information about India's cultural history.

Both watercolours offered here, (lots 122 and 123), were reproduced as plates 19 and 24, for *Oriental Scenery* and an example of plate 19 is offered alongside the original (lot 124).

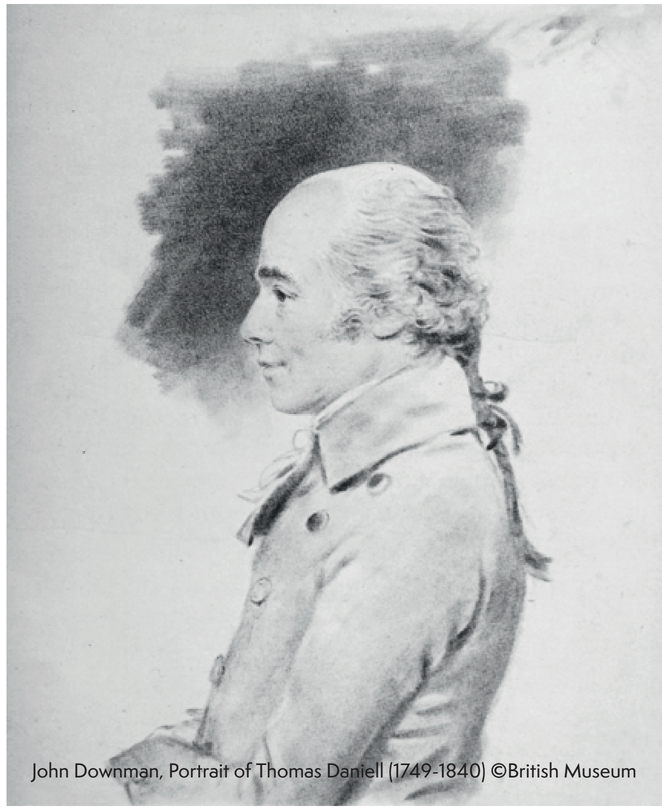
The Daniells' vision of India was firmly within the 'picturesque' aesthetic of their day, and most of their drawings focus on dwellings and temples within a landscape. The narrative here being buildings made rough by ruin and foliage as a scene of ancient civilization where great monuments of the past are related to the natural environment and removed from the chaotic realities of contemporary life.

The Daniells were not the first landscape artists to travel to India. In 1780, William Hodges spent three years depicting the Indian landscape. His views were perhaps not quite as adventurous or far-reaching as those produced by Thomas and William, but nonetheless his work was well received. The Daniells though, stayed in the country much longer, and were therefore able to access a more diverse cross-section of the region, including many areas which were previously unknown to Europeans. In addition, upon his return to England, Hodges' career began to flounder and an unsuccessful exhibition of his Indian views in London in 1794, followed by bankruptcy caused in part by the ongoing war with France in 1797, is thought to have contributed to his death by suspected overdose in March of that year.

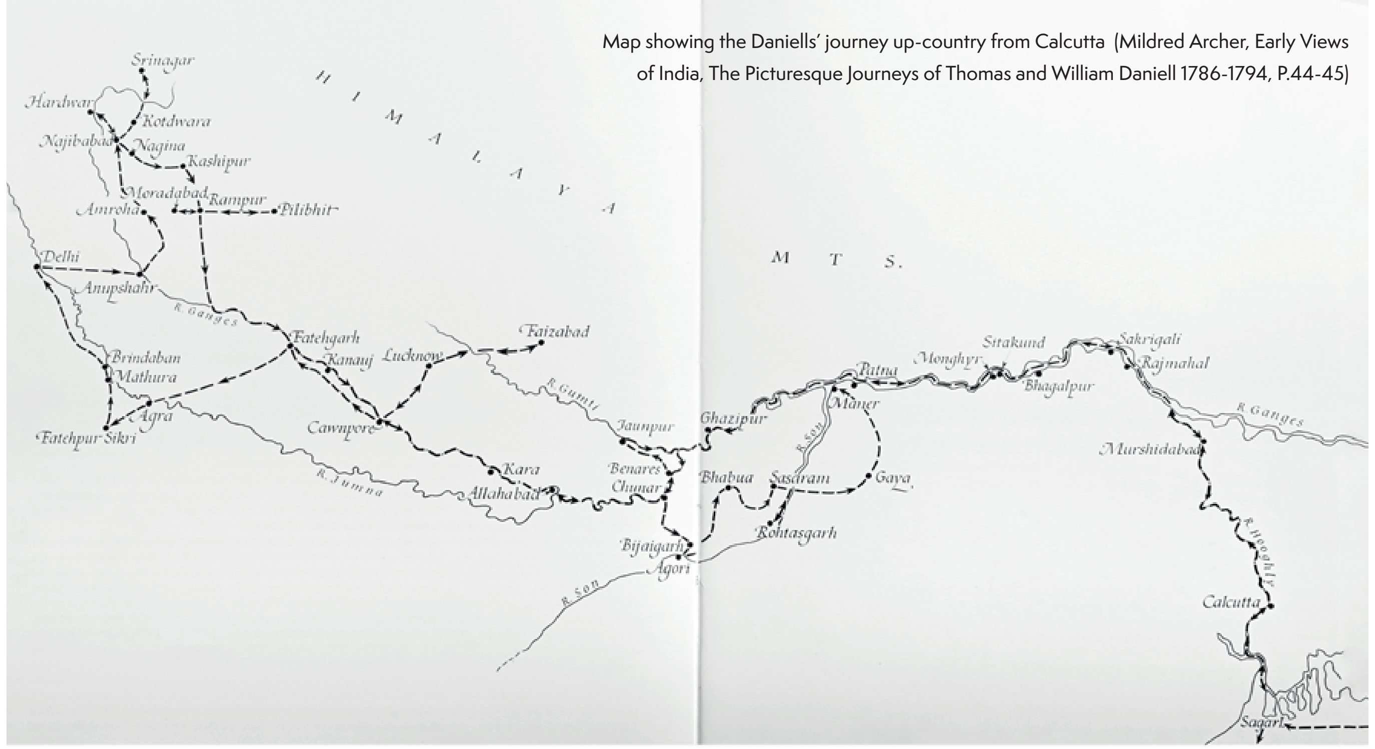
In contrast, the Daniells both lived well into the 19th century, allowing them to extensively publish and promote their work on a scale which far exceeded that of Hodges, or even subsequent prominent Victorian artists who travelled to India such as Edward Lear and William Simpson. It is therefore Thomas and William Daniell who we must credit with depicting the Indian landscape in English Art.



John Downman, Portrait of William Daniell (1769-1837) ©British Museum



John Downman, Portrait of Thomas Daniell (1749-1840) ©British Museum



Map showing the Daniells' journey up-country from Calcutta (Mildred Archer, Early Views of India, The Picturesque Journeys of Thomas and William Daniell 1786-1794, P.44-45)

122

THOMAS DANIELL (1749-1840) AND WILLIAM DANIELL (1769-1837)

A GATE LEADING TO A MOSQUE AT CHUNARGARH, UTTAR PRADESH
Pencil and watercolour
Inscribed and numbered 'No. 80 Gate leading to a Mosque at Chunar Ghur' (to the reverse of the artists' original mount)
53.5 x 82.5cm (21 x 32¼ in.)

Provenance:
The Estate of Thomas Daniell
The Bromley Davenport Family, Capesthorne Hall, Cheshire
Stevens and Brown, Godalming, Surrey, 1951
Gooden and Fox, London
The Peninsular and Oriental Steam Navigation Company, 1952
Sale, Christie's, London, *India Observed, The P&O Collection of Watercolours of India by Thomas Daniell R.A. and William Daniell R.A,* 24 September 1996, lot 24, where purchased by the present owner
From an important collection in Grosse Pointe, Michigan, USA

Exhibited:
Commonwealth Institute, 1960, no. 23
Smithsonian Institution, 1962, no. 10
Spink, London, 1974, no. 42

Engraved:
T. Daniell, aquatint engraving, January 1797, for *Oriental Scenery*, vol. I. no. 24

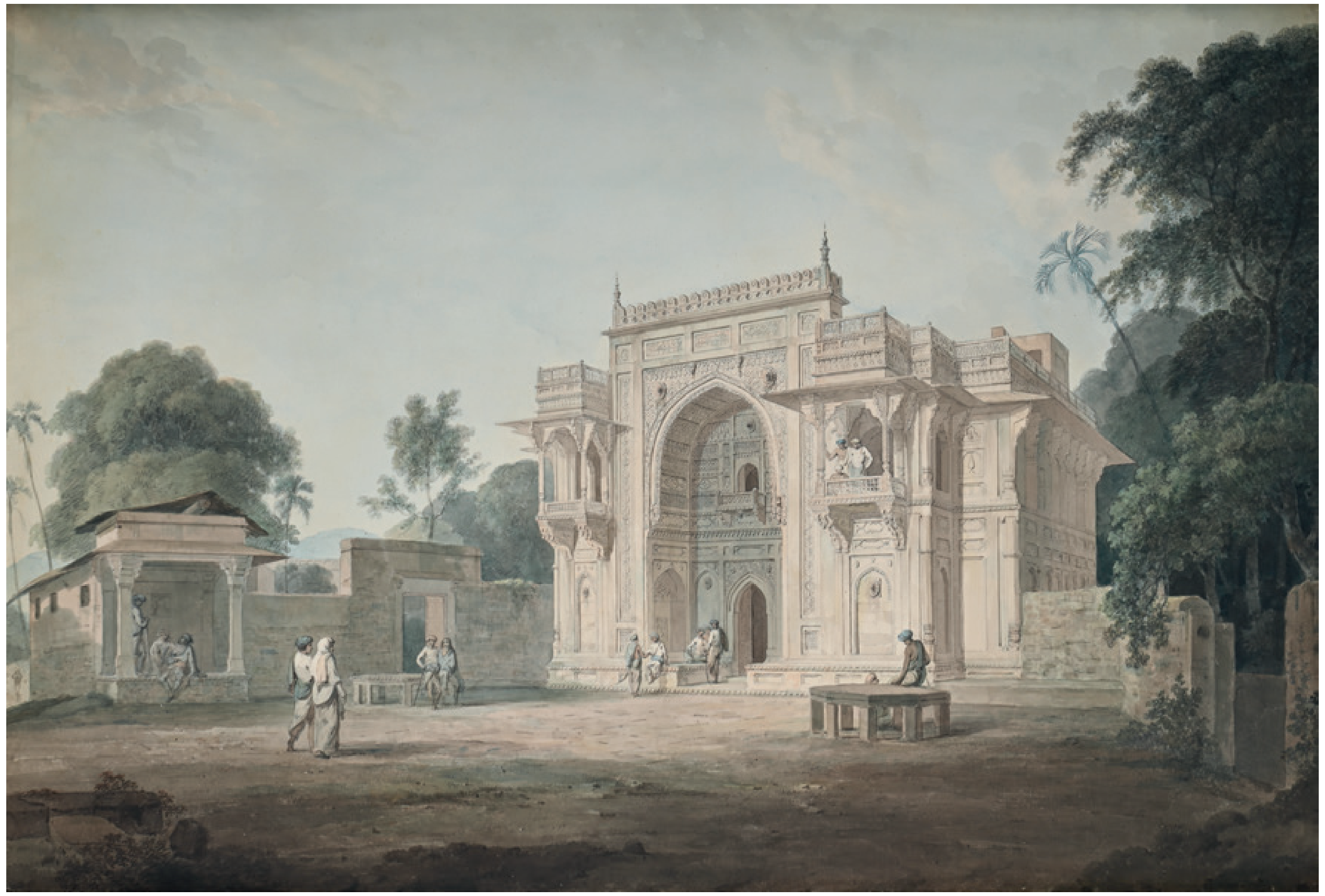
The Daniells arrived at Chunar from Benares on the 29th December 1789 and stayed into the new year.

The fort of Chunar overlooks the Ganges and was built on an ancient site. It belonged to the Nawabs of Avadh and was taken by the British after the battle of Buxar in 1764. Close to the fort is a Dargah (a tomb complex) of the Muslim divine Shah Kasim Salaiman who had been imprisoned at Chanur by Emperor Jahangir in 1606, and the site became a centre of pilgrimage. The gateway pictured here is the most notable architectural feature and makes use of the sandstone that the quarries at Chunar are famous for. William Hodges first depicted the gate in 1786 when he took refuge there with Warren Hastings. The Daniells' view is from a more oblique angle and in *Oriental Scenery* they described the aspects they admired:

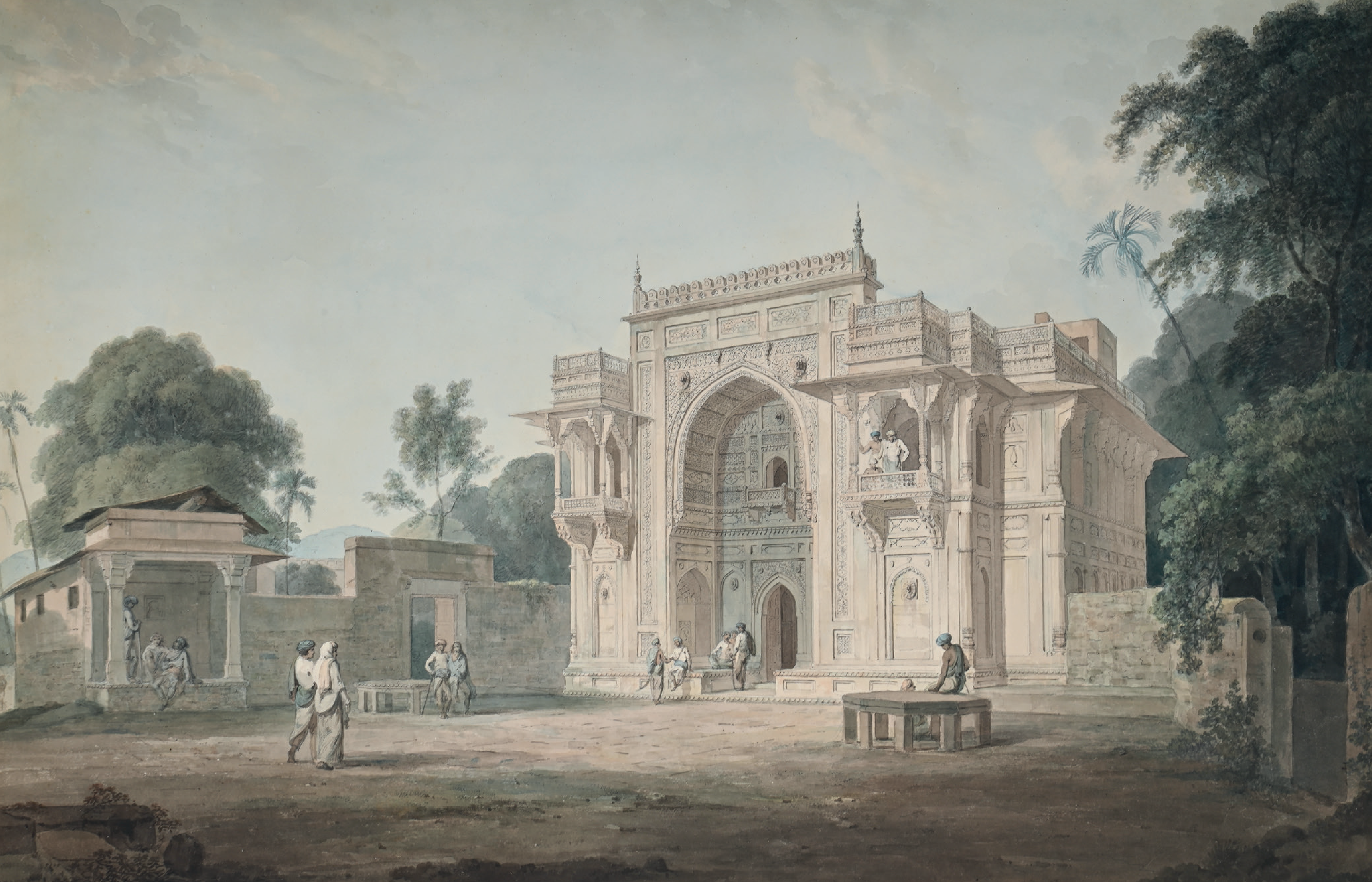
`The effect of this gate, at a distance, is grand, from the bold projection of its superior parts; and its ornaments, though numerous, are applied with so much art and discretion, as to form the happiest union of beauty and grandeur' .

The watercolour was the basis of the aquatint of Oriental Scenery Vol.1, No.24 (January 1797).

£100,000-150,000



122



123

THOMAS DANIELL (1749-1840) AND WILLIAM DANIELL (1769-1837)

HINDU TEMPLES AT AGORI, UTTAR PRADESH

Pencil and watercolour, watermark fragmentary
Inscribed 'View of HINDOOTEMPLES at AGOUREE on the River SOANE. BAHAR' (on the artists' mount), further inscribed and numbered 'N.4 Bhur tree (Hindoo Temples at Agouree / on the River Soane-' (to the reverse of the artists' original mount)
53.5 x 74.5cm (21 x 29¼ in.)

Provenance:
The Estate of Thomas Daniell
The Bromley Davenport Family, Capesthorne Hall, Cheshire
Stevens and Brown, Godalming, Surrey, 1951
Gooden and Fox, London
The Peninsular and Oriental Steam Navigation Company, 1952
Sale, Christie's, London, *India Observed, The P&O Collection of Watercolours of India by Thomas Daniell R.A and William Daniell R.A*, 24 September 1996, lot 34
From an important collection in Grosse Pointe, Michigan, USA

Exhibited:
Commonwealth Institute, 1960, no. 64
Smithsonian Institution, 1962, no. 29
Spink, London, 1974, no. 49
Preston, Harris Museum and Art Gallery, *Fine Material for a Dream*, 4 April-15 May 1992, no. 23

Engraved:
T. Daniell, aquatint engraving, September 1796, for *Oriental Scenery*, vol. I, no. 19

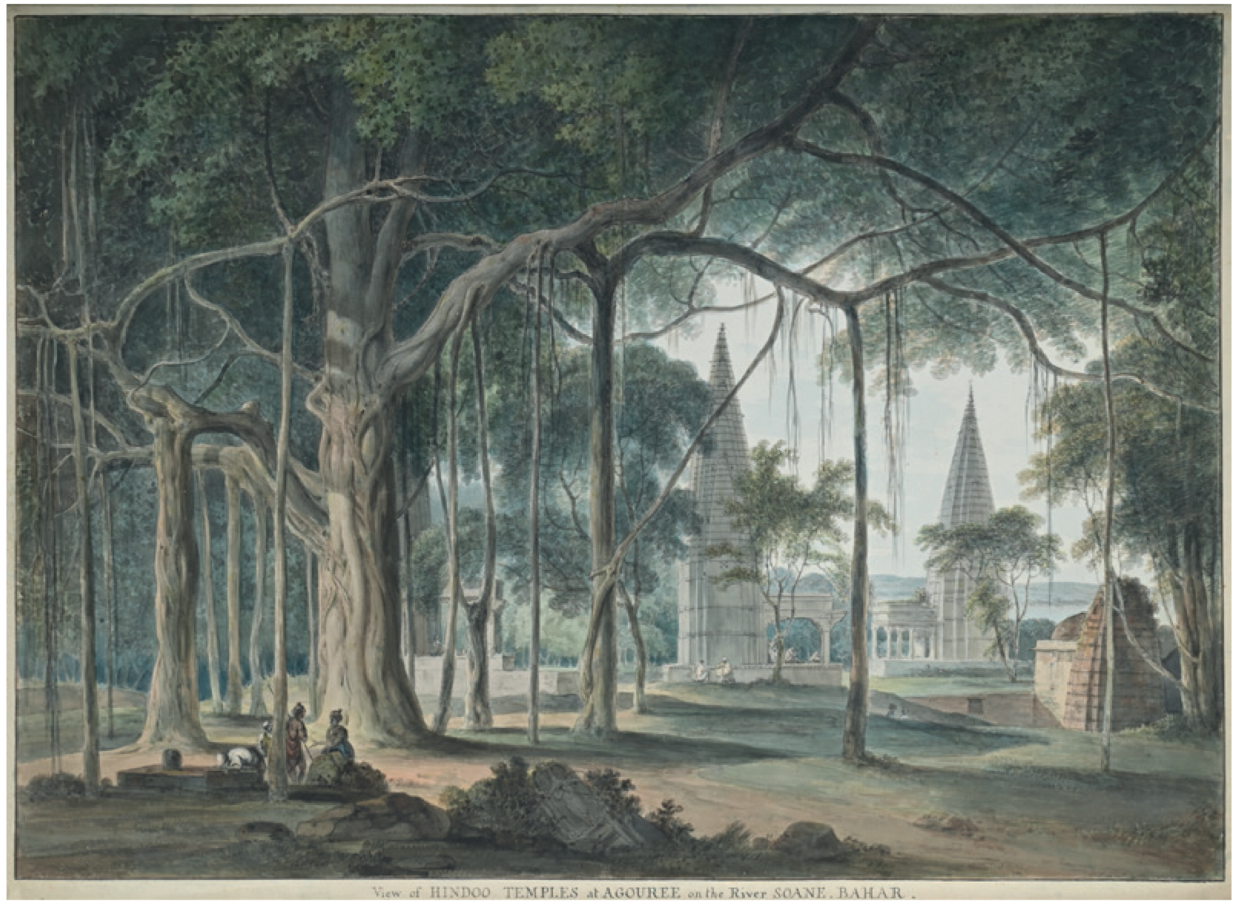
Agori lies to the south-west of Bijaigarh on the river Son, a tributary of the Ganges.

The Daniells vividly described their visit in their journal: *'On arrival at Agouree a person from the fort crossed the river & paid us the usual Complts &c - informed us that the Rajah was absent for some days, but that every attention should be paid to us during our stay at Agouree. We crossed in a small flat-bottomed canoe & were shown part of the fort... In the evening we walk up the hill near our tent and found a vast deal of Matter (clinkers) that had once very evidently been in a fluid state - the general colour of the stones were red which made my Uncle believe that the hill had been thrown up by fire.'*

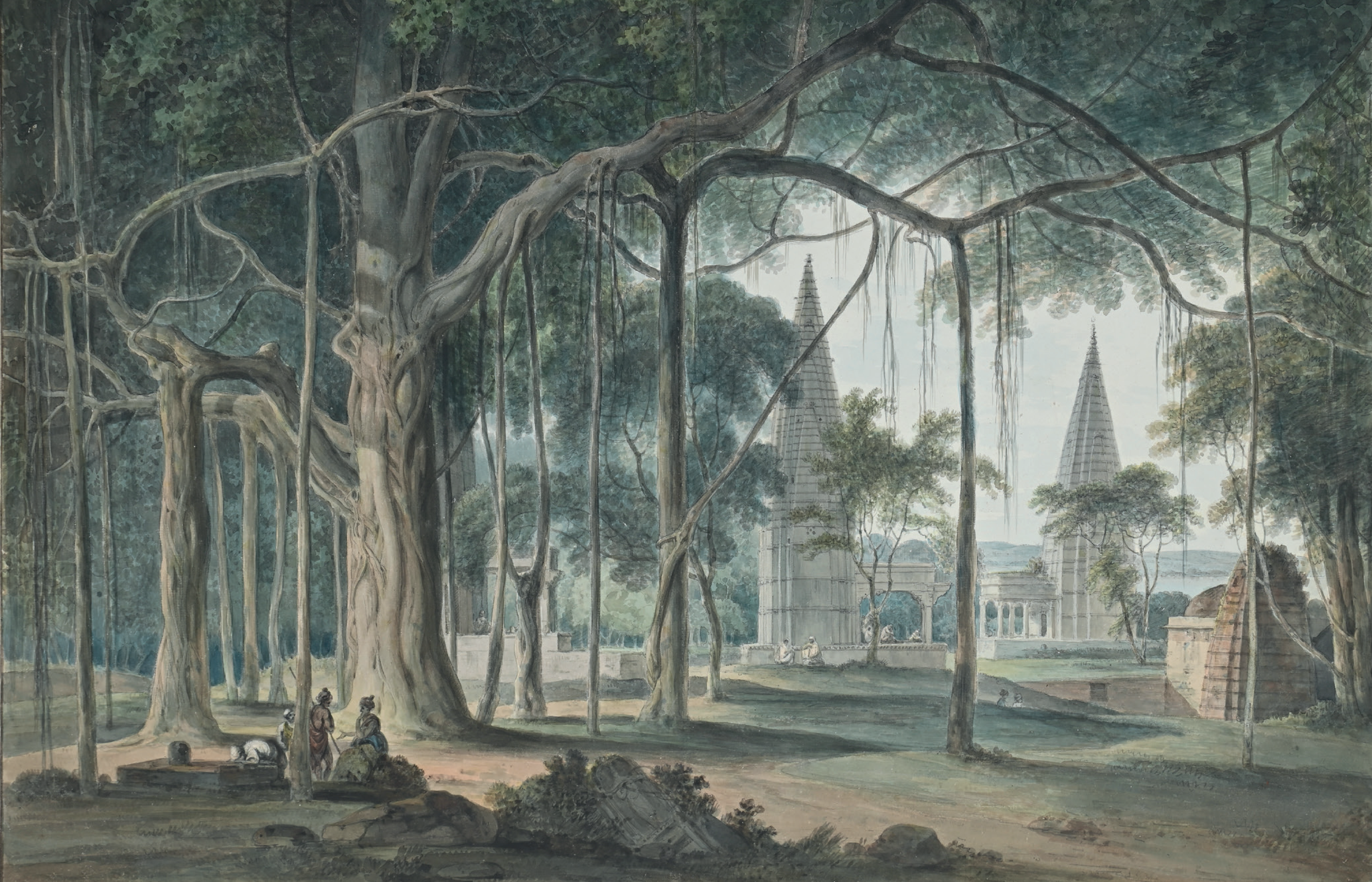
This watercolour was published as an aquatint in *Oriental Scenery* Vol.1, No.19 (September 1796) and is justly one of their most admired compositions. The plate was accompanied with the text:

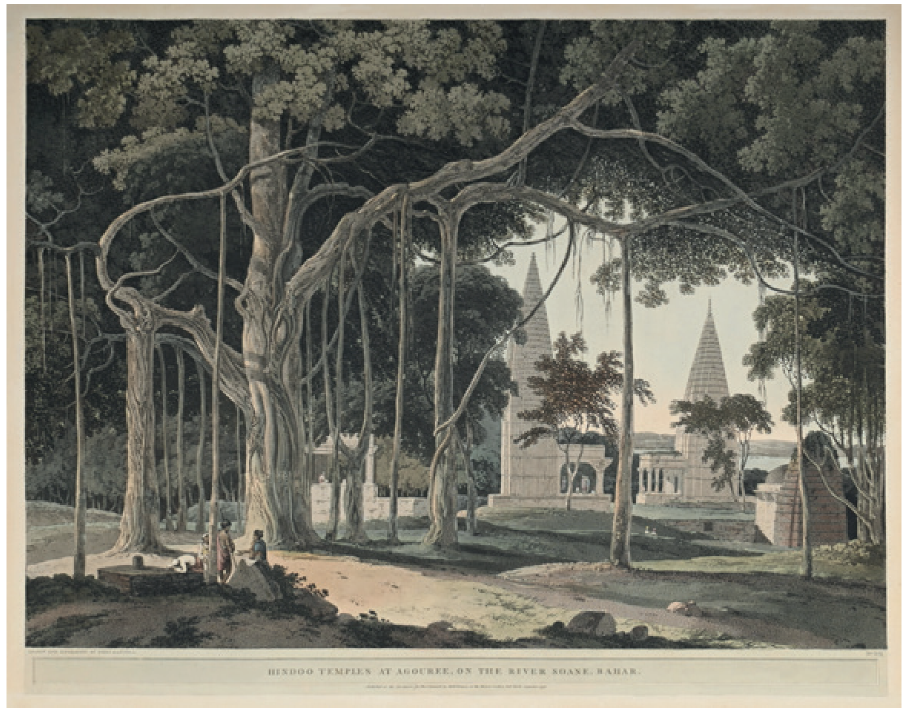
'Agouree is pleasantly situated on the River Soane, surrounded with hills well covered with wood. In this place are many Hindoo temples, and also a small fort, which make a very picturesque appearance from the river.'

£100,000-150,000


View of HINDOO TEMPLES at AGOUREE on the River SOANE. BAHAR.

123




HINDOO TEMPLES AT AGOUREE, ON THE RIVER SOANE, BAHAR.

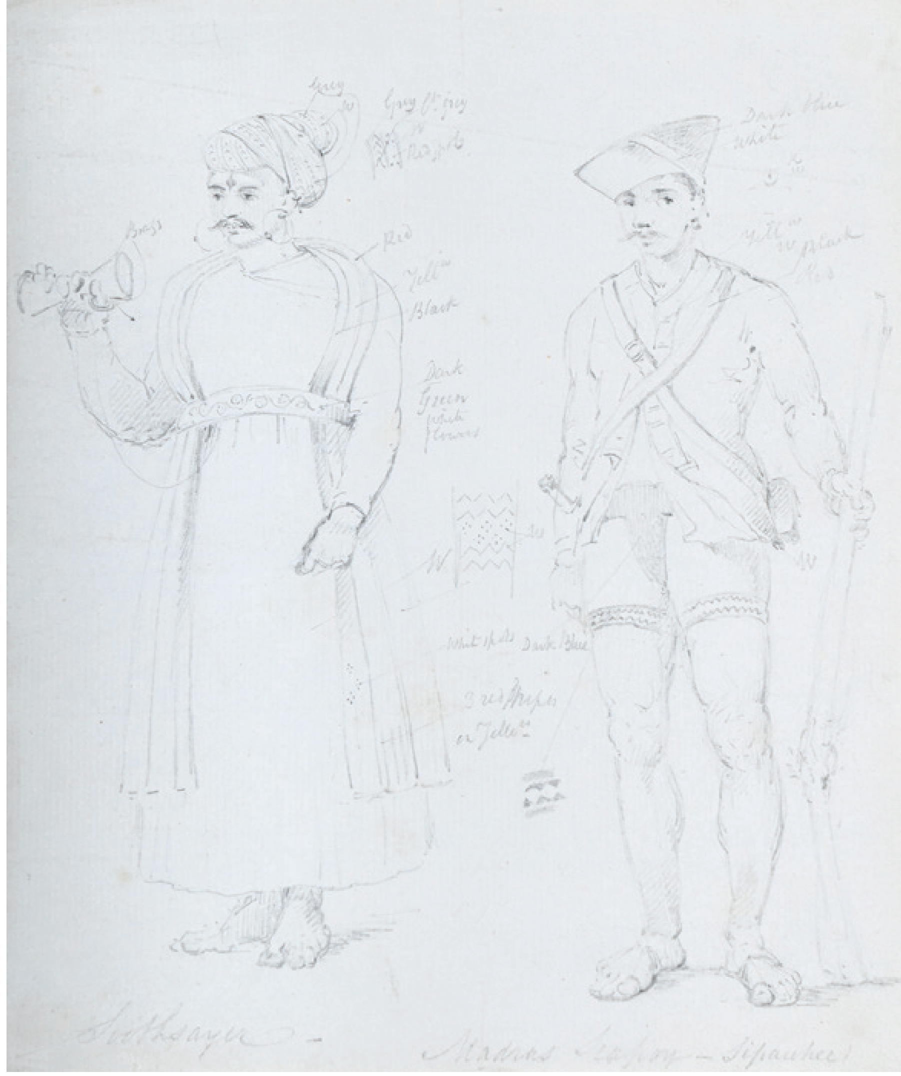
124

124

THOMAS DANIELL (BRITISH 1749-1840)
HINDOO TEMPLES AT AGOUREE, ON THE RIVER SOANE, BAHAR, SEPTEMBER 1796
Hand-coloured aquatint
From T. Daniell, *Oriental scenery* ..., London 1796, pl.XIX, published by Robert Bowyer (1758-1834)
Image: 46 x 59.5cm (18 x 23¼ in.)

Provenance:
From an important collection in Grosse Pointe, Michigan, USA

£2,000-3,000



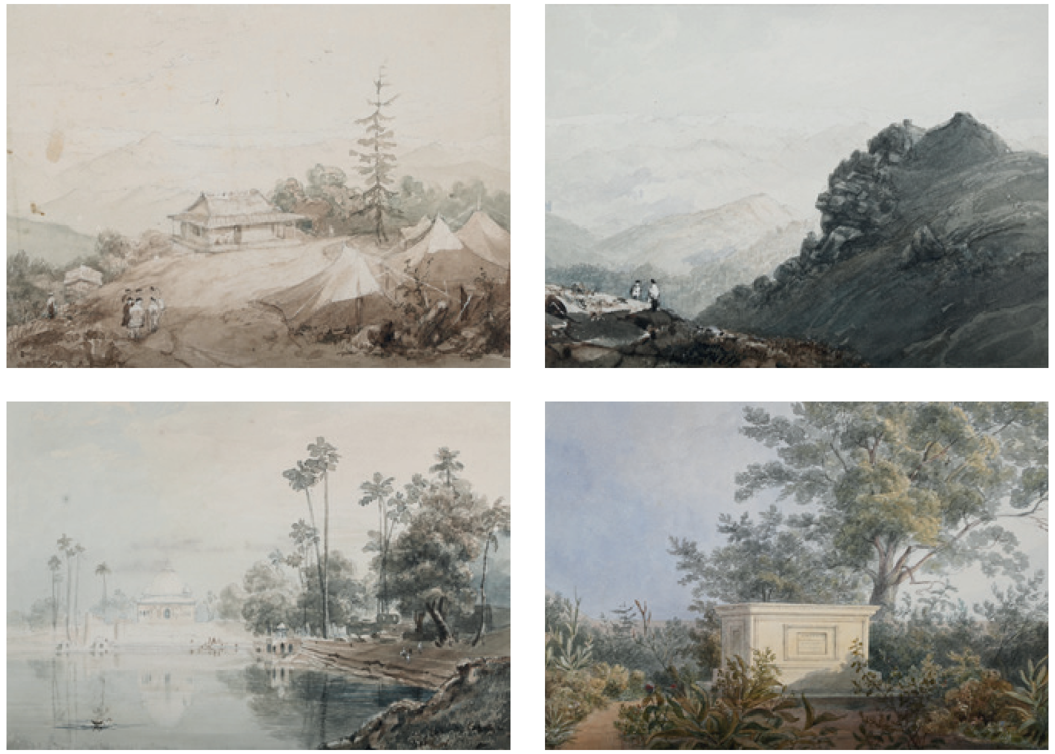
125

125

THOMAS DANIELL (BRITISH 1749-1840),
A SOOTHSAYER AND A MADRAS SEAPOY - SIPAUHEE
Pencil on paper
Inscribed 'Soothsayer / Madras Seapoy - Sipauhee' (lower edge); variously inscribed with artist's notes (throughout)
20.5 x 16.5cm (8 x 6¼ in.)

Provenance:
The collection of Iolo Anuerin Williams (1890-1962)
Thence by descent
By whom sold, Olympia Auctions, London, 2 October 2024, lot 41 (as 'attributed to William Daniell')

£3,000-5,000

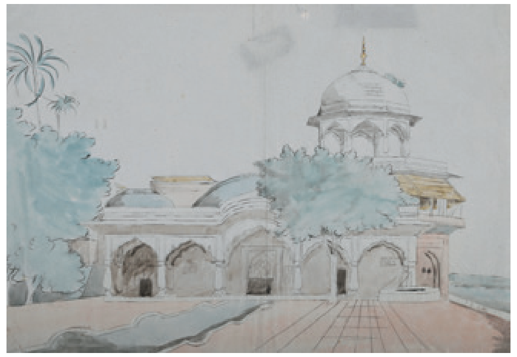


126

ROBERT CHARLES GOFF (BRITISH 1837-1922)
THREE INDIAN LANDSCAPES DEPICTING POSSIBLY THE VIEW FROM THE DRAWING ROOM AT SIMLA; HATTOO, NEAR SIMLA; AND THE TOMB OF THE SUFI SAINT MAKHDOOM YAHYA MANERI AT MANER NEAR PATNA
Pencil and watercolour
Each 15.5 x 21cm (6 x 8¼ in.)

Together with two Indian views by an anonymous hand depicting a *European Tomb;* and possibly *Chahal Situn at Ghazipur on the Ganges* (5)

£2,000-4,000



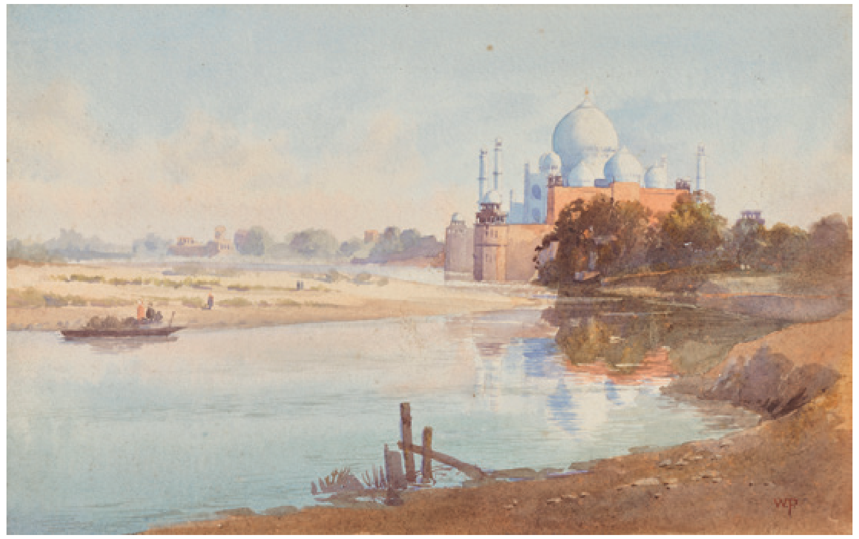
126

126A

ANGLO-INDIAN SCHOOL (19TH CENTURY)
THE TAJ MAHAL, AGRA
Pencil and watercolour
Signed with initials 'W.P.' (lower right)
21.8 x 32.6cm (8½ x 12¾ in.)

Provenance:
W.R. Deighton, London

£2,000-4,000



126A

127

ARTHUR WILLIAM DEVIS (BRITISH 1762/63-1822)

PORTRAIT OF COLIN SHAKESPEARE

Oil on canvas
Signed (lower left)
72 x 84cm (28¼ x 33 in.)

Provenance:
Sale, Christie's London, 8th May 1936 lot 63
Arthur Tooth and Sons.
Private Collection, UK.

Literature:
Sydney H Pavière, *The Devis Family of Painters*, Leigh-on-Sea 1950, p.114, no. 134, plate 46
M. Archer, *India and British Portraiture 1770-1825*, London 1979, p. 504, no. 172, reproduced p. 249

Arthur William Devis inherited his talent from his father, the portrait painter Arthur Devis (1712-1787). He led an adventurous life and in 1782 was `appointed Draftsman by a private committee of the East India Company to pursue a voyage around the world' aboard the Antelope. He was wounded by arrows in New Guinea and shipwrecked off the Palau Islands in the Pacific. Devis reached Calcutta in 1785, hoping to make his fortune as a portrait painter. Handsome, charming and generous, he plunged into the extravagant, febrile world of Calcutta society, where East India Company officials lived with all the elegance of Europe and the glamour of the East.

By 1787, Devis had spent some time away from Calcutta visiting out-stations and penetrating as far as Patna. This served to expand his knowledge of Indian life and customs which he appears to have had a genuine fondness for, in particular the Pelew Islanders.

Here he depicted British figures in a variety of different poses in an India which although becoming more and more Anglicised, was also rich with its own indigenous charm, influence and atmosphere.

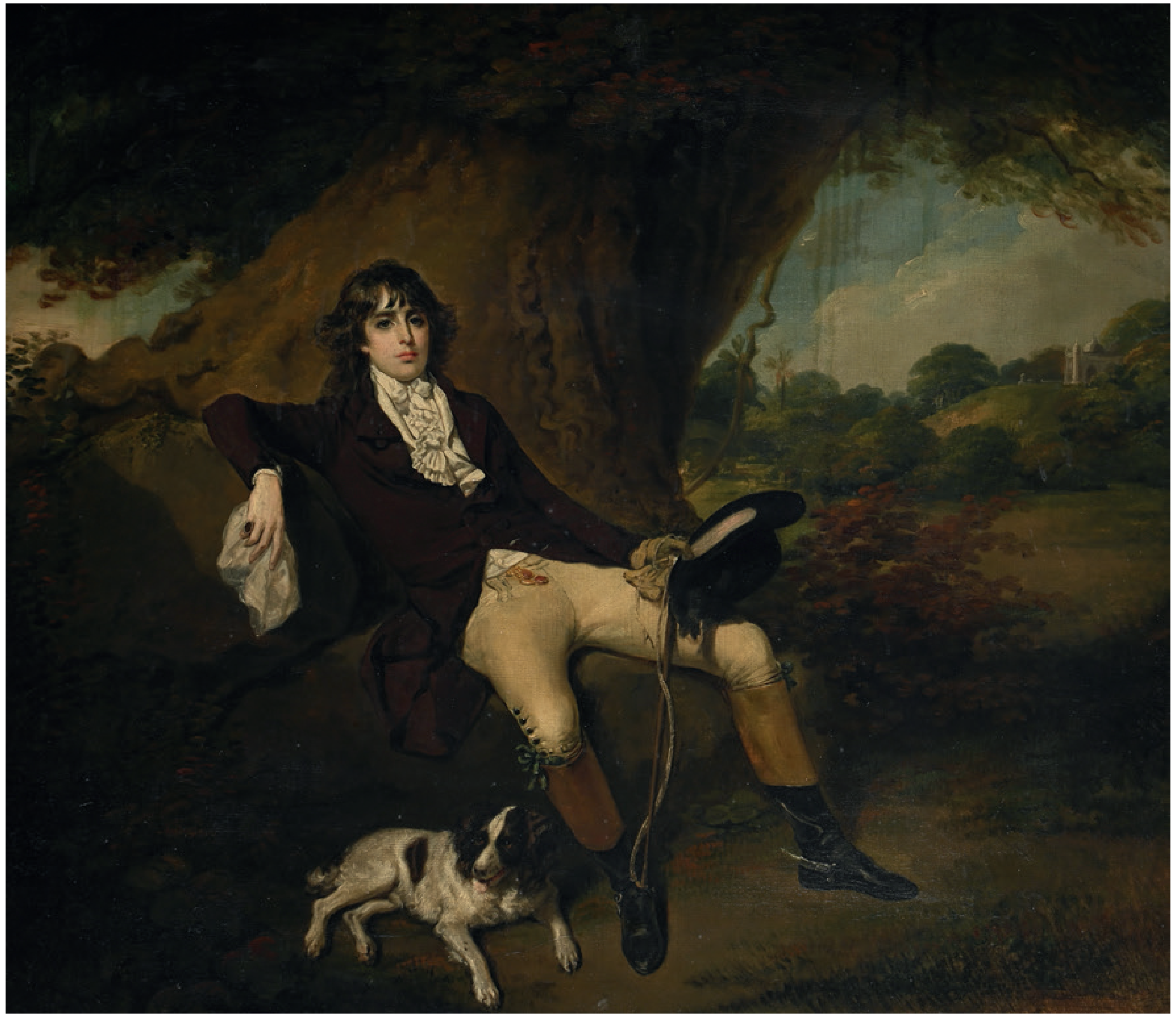
In November 1793, William Baille, Superintendent of the Free School wrote: *'Devis paints most delightfully, I think, especially small figures in which I like his handling and colouring even better than Zoffany's'*. His travels outside of Calcutta allowed Devis to evolve out of his Royal Academy school trained style into something which more of an edge. Most notably he started to use Banyan trees as effective ingredients in his backgrounds. This is arguably best used to effect in the *circa* 1790 portrait of *Colin Shakespeare* offered here, which was painted during the six years (1789-1793) in which Devis' portraits really come to life, depicting British figured in a variety of different poses in an India which although becoming more and more Anglicised, was also rich with its own indigenous charm, influence and atmosphere.

In 1790, Colin Shakespeare was a newly arrived member of the Bengal civil service. Here he is depicted by Devis in a relaxed pose, reclined at the foot of a Banyan tree with his pointer dog lying beside him. Paviere and Archer both suggest *circa* 1790 as a date for the painting, which would mean it was executed soon after Shakespeare's arrival in India, perhaps on occasion of his new appointment. In his book, Paviere notes that the landscape background is likely to be the Governor-General's Park at Barrackpore, situated north of Calcutta on the Hooghly River.

One of Devis's first sitters was the Governor-General of Bengal, Warren Hastings and he went on to paint Marquess Cornwallis *Receiving the Hostage Prince of* Mysore *before Seringapatam*: and *The Finding of the body of Tippoo Sahib, The Sultan of Mysore*. Devis returned to England in 1795, intending to publish his series of twenty-six paintings of Indian Manufacturers. He continued to build up his reputation as a portrait painter, often executing commissions for families with connections to India.

In 1805, Devis was present when H.M.S *Victory* returned from Trafalgar, and on board the ship during the autopsy of Nelson. The sketches he made there were used in his *Death of Nelson* and went some way to creating the posthumous cult of Nelson which to some extent continues today.

£100,000-150,000



127

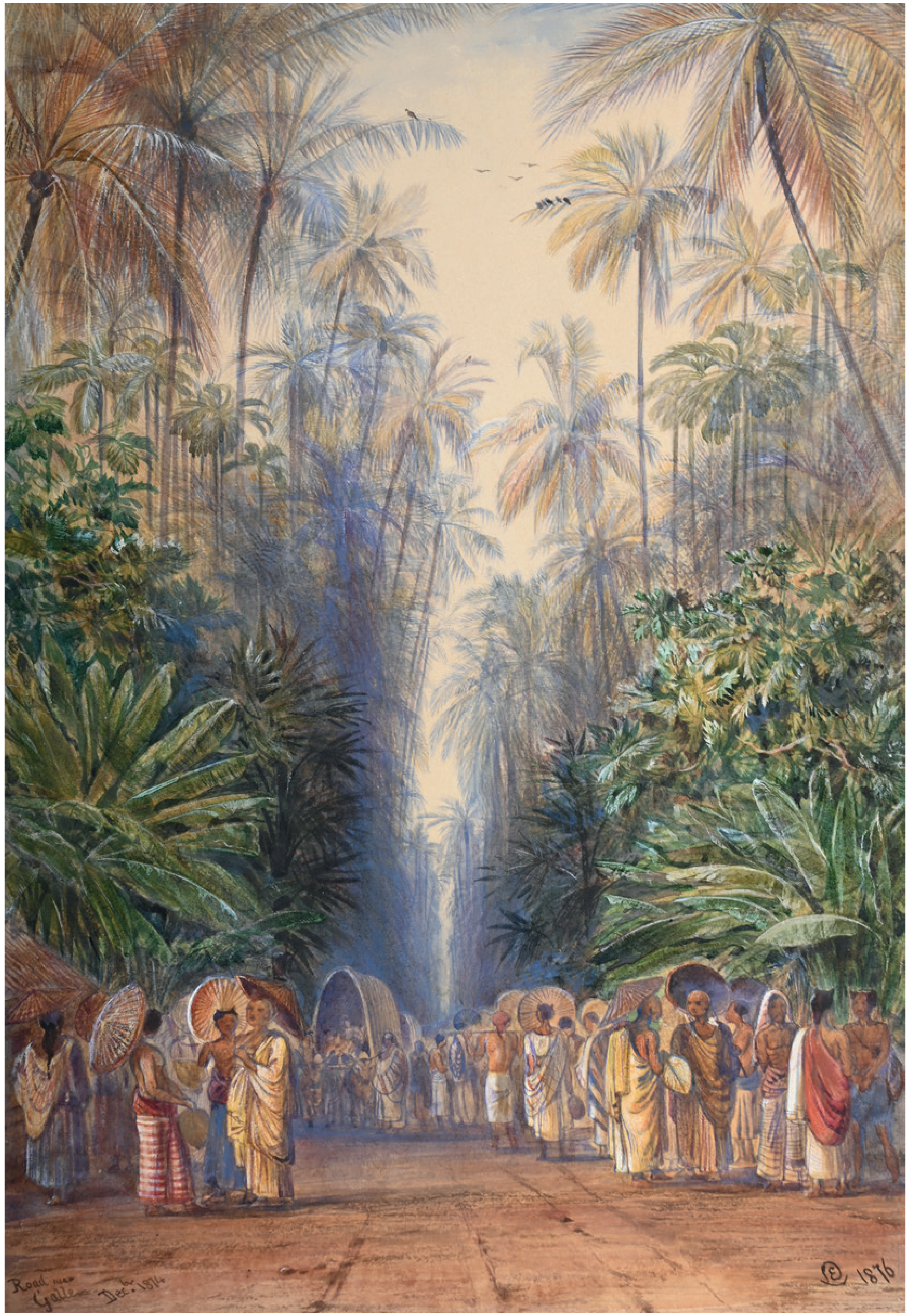
128

EDWARD LEAR (BRITISH 1812-1888)
ON THE ROAD TO GALLE, CEYLON
Watercolour, pencil and gum arabic, heightened with white
Inscribed and dated 'Dec 1874' (lower left); Monogrammed and dated '1876' (lower right)
40 x 26cm (15½ x 10 in.)

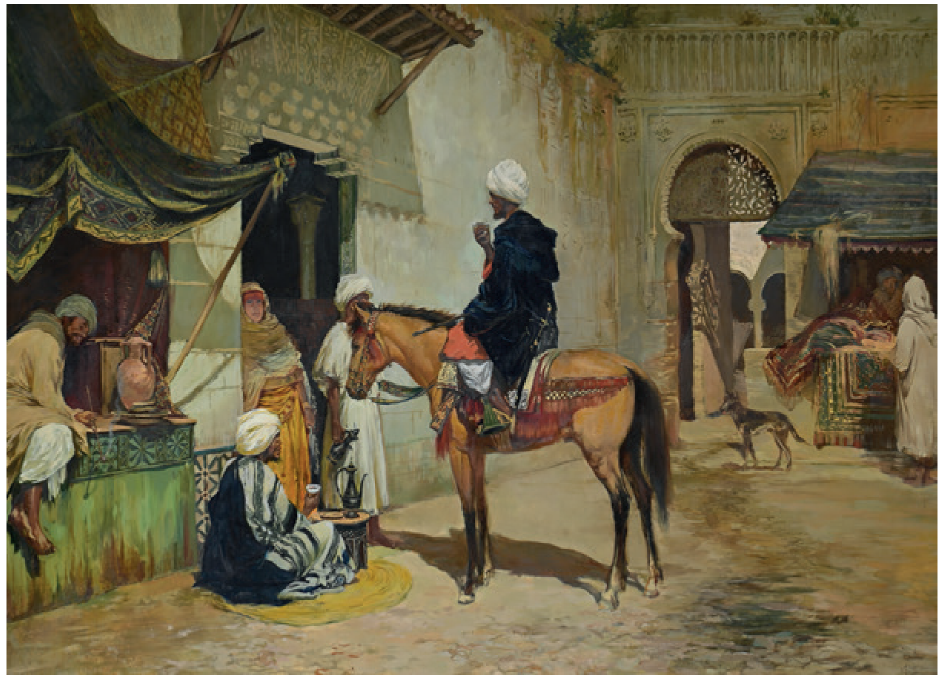
Povenance:
Sale, Christie's, London, 20 March 1990, lot 97
Bill Thomson, London
Sale, Christie's, London, *Visions of India Including the Paul F. Walter Collection of Indian Photographs*, 5 June 1996, lot 68
From an important collection in Grosse Pointe, Michigan, USA

Lear went to India at the invitation of his friend, Thomas George Baring (1876-1904), later first Earl of Northbrook, who was then Viceroy of India (1872-1876). He spent the summer of 1872 in England and received so many commissions for his Indian trip that he knew it would be churlish not to go. After a false start in the autumn of 1872 he set out a second time the following year and reached Bombay on 22 November 1873. His first response to India was one of 'Violent and amazing delight at the wonderful variety of life and dress'. He felt 'nearly mad from sheer beauty and wonder of foliage! O new palms!!! O flowers!! O creatures!! O beasts!! - anything more overpoweringly amazing cannot be conceived!! Colours, and costumes, and myriadism of impossible picturesqueness!!!'. Lear travelled to Lucknow, Benares, Agra, Gwalior, Delhi, the Himalayas, Simla, Poona and Hyderabad. It was a demanding trip for someone of his age, he spent days in trains and gharries in oppressive, overwhelming tropical heat and freezing Himalayan winds. By November of 1874 when he arrived in Ceylon, he was absolutely exhausted but he still marvelled at the luscious foliage that had so struck him when he had first arrived in India. His trip had taken fifteen months in all and was the last and the longest trip of his life. Other versions of this work are in the collections of the National

£20,000-30,000



128



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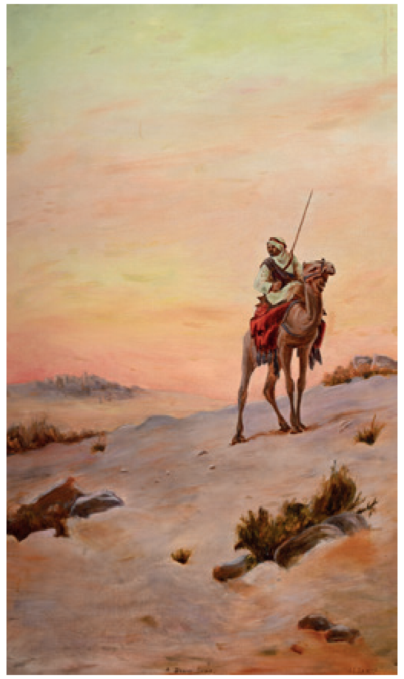


130

129

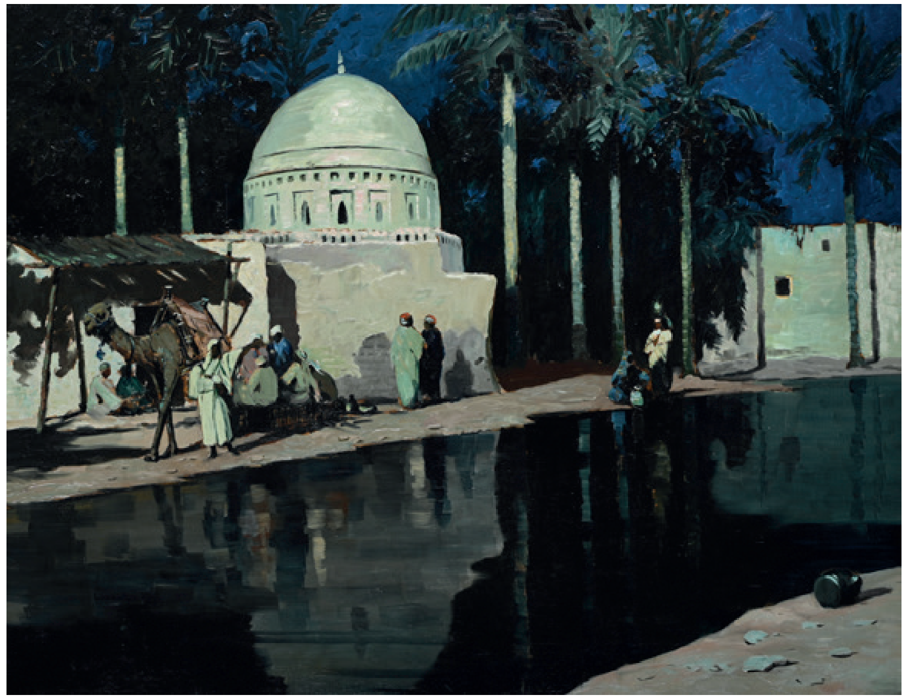
MANNER OF LUDWIG DEUTSCH
FIGURES IN A SOUK
Oil on canvas
Indistinctly signed, titled and inscribed (verso)
50.5 x 79cm (19¾ x 31 in.)

£700-1,000

130

J. E. BAMFORD (BRITISH 19TH CENTURY)
A DESERT SCOUT
Oil on board
Signed (lower right) and titled (lower centre)
56 x 32.5cm (22 x 12¾ in.)

£500-800



131

131

CIRCLE OF JACQUES MAJORELLE (FRENCH 1886-1962)
A CAMEL AT AN OASIS
Oil on canvas
70 x 89cm (27½ x 35 in.)

Provenance:
The collection of Mr Wray Esq

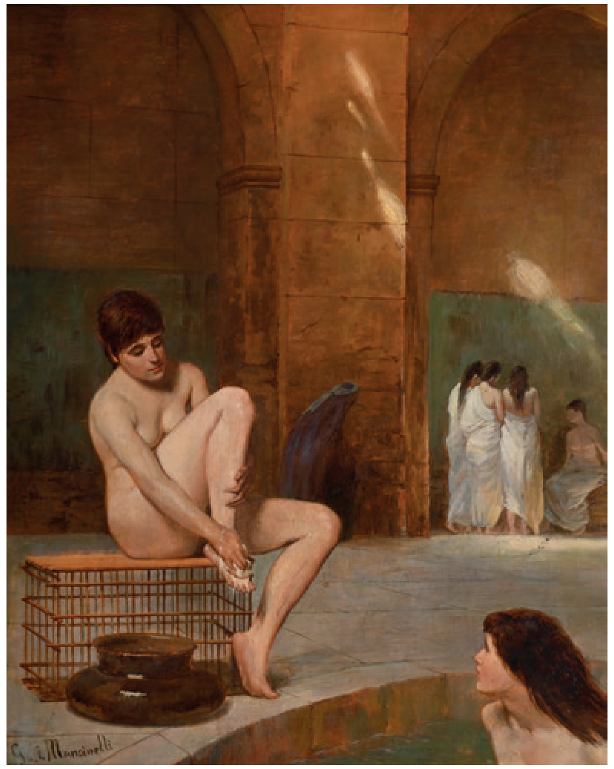
A framing label verso refers to the painting being by an artist called Longstaff.

£600-800

132

GUSTAVO MANCINELLI (ITALIAN 1842-1906)
THE BATHERS
Oil on canvas
Signed (lower left)
52.5 x 42.5cm (20½ x 16½ in.)

£1,500-2,000



132

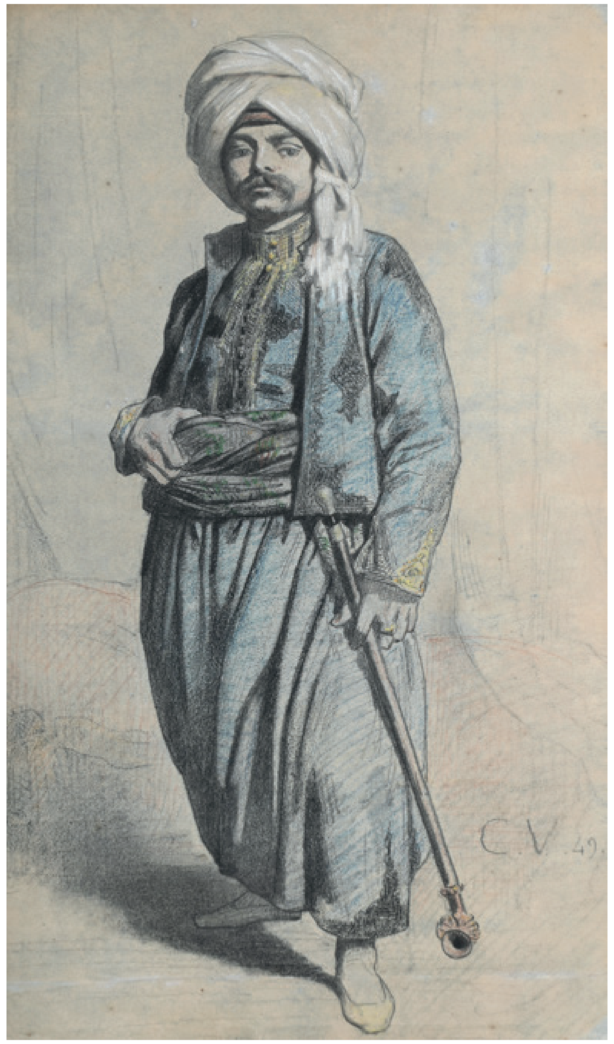
133 λ

CHARLES VALFORT (FRENCH 1808-1967)
STANDING ARAB
Coloured chalks
Initialled and dated '49' (lower right)
54 x 31cm (21¼ x 12 in.)

Provenance:
Shephard Gallery, Associates, New York
Sale, Nadeau's Auction Gallery, Connecticut, *Annual New Year's Day Auction*, 1 January 2019, lot 288

Exhibited:
New York, Shepherd Gallery, *French Nineteenth Century Paintings, Drawings, Pastels & Watercolours*, Spring Exhibition, 1984, cat. no. 47 (illustrated)

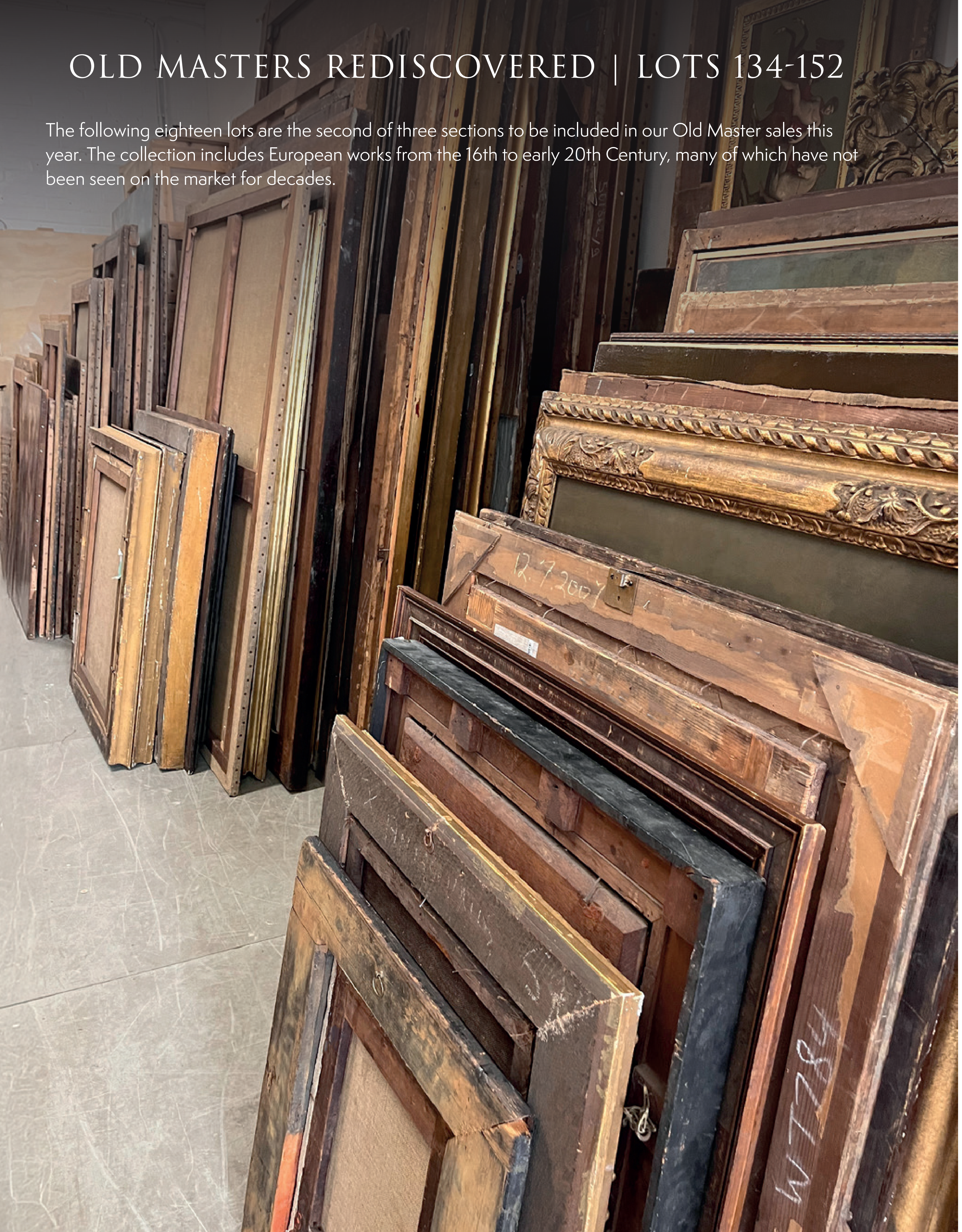
£2,000-3,000



133

OLD MASTERS REDISCOVERED | LOTS 134-152

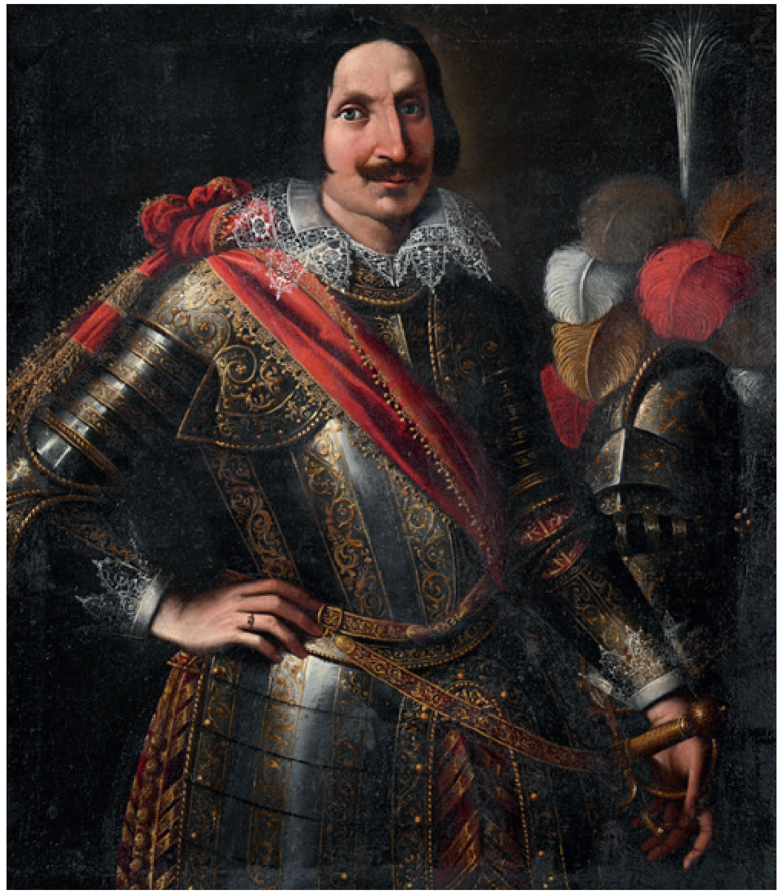
The following eighteen lots are the second of three sections to be included in our Old Master sales this year. The collection includes European works from the 16th to early 20th Century, many of which have not been seen on the market for decades.



134
ROMAN SCHOOL (17TH CENTURY)
PORTRAIT OF A NOBLEMAN IN ARMOUR
Oil on canvas
103 x 87cm (40½ x 34¼ in.)

Provenance:
Possibly The Colonna Collection (according to label on verso)

£4,000-6,000

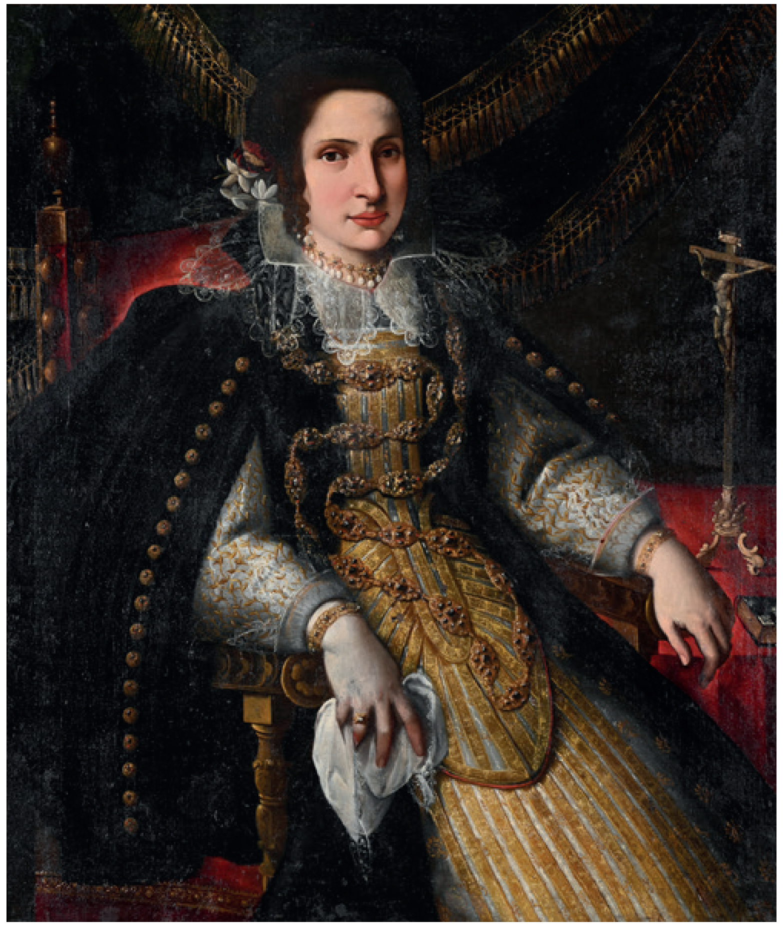


134

135
ROMAN SCHOOL (17TH CENTURY)
PORTRAIT OF A NOBLELADY
Oil on canvas
103 x 84cm (40½ x 33 in.)

Provenance:
Possibly The Colonna Collection (according to label on verso)

£4,000-6,000



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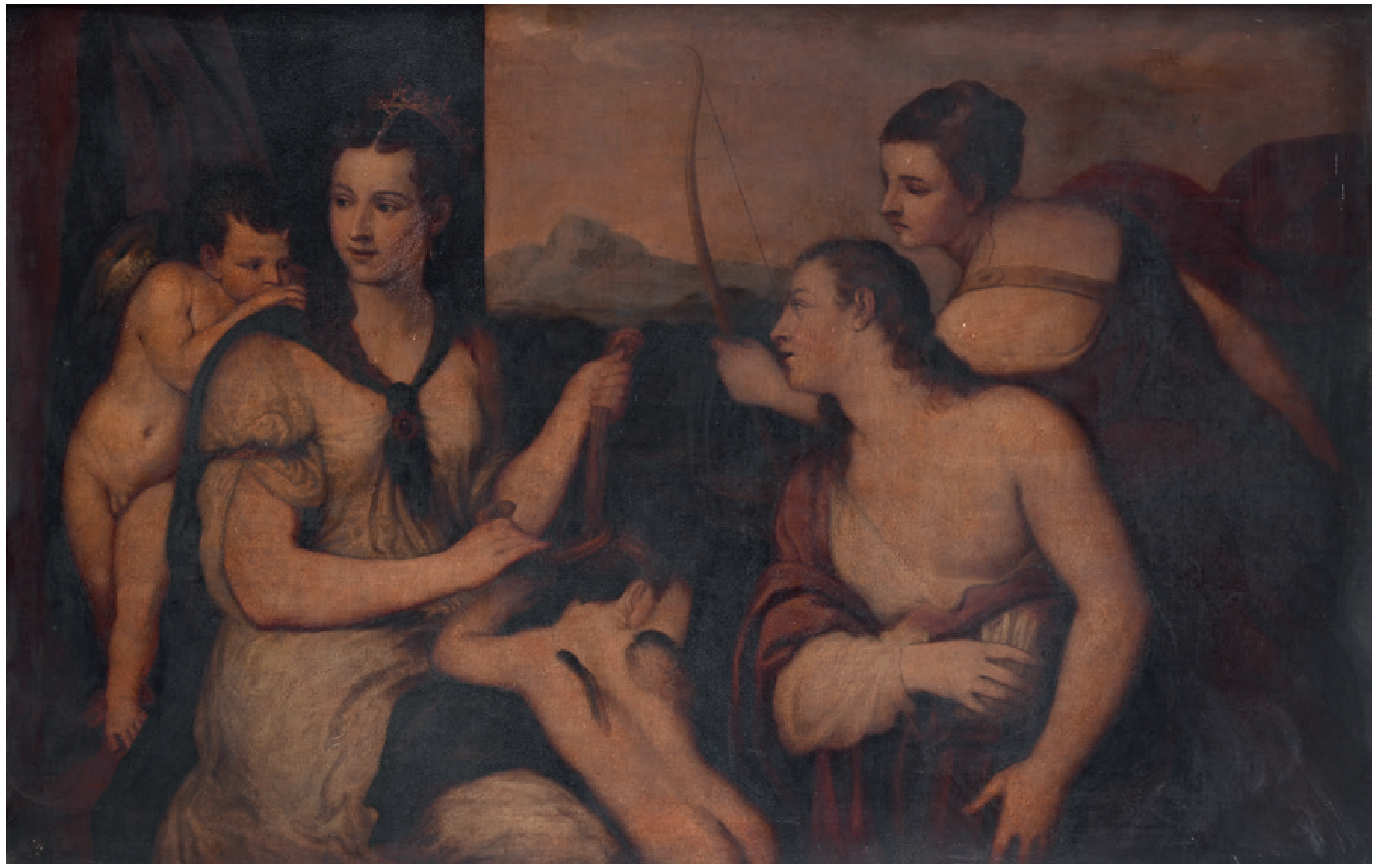
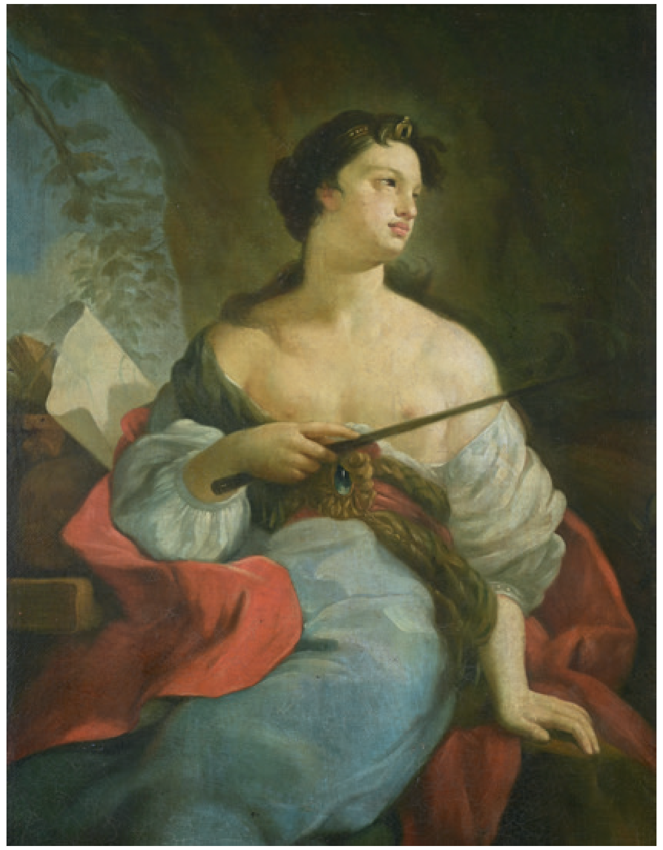


136



137

136
AFTER TIZIANO VECELLIO, CALLED TITIAN
THE EDUCATION OF CUPID
Oil on canvas
120 x 193cm (47 x 75 in.)

After the painting in the Galleria Borghese, Rome

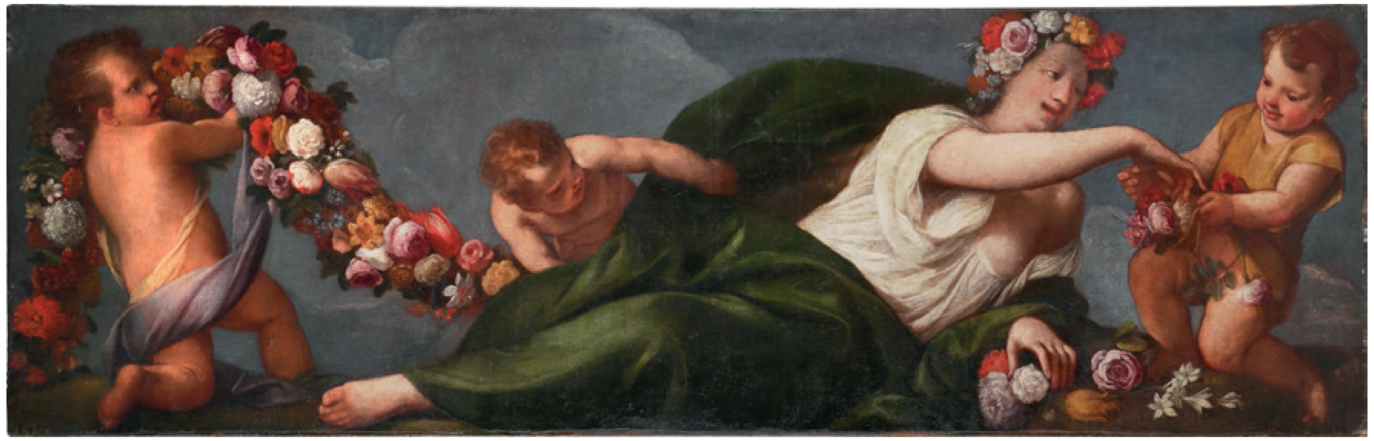
£2,000-3,000

137
AFTER CORRADO GIAQUINTO
CIRCE
Oil on canvas
79.5 x 59.7cm (31¼ x 23½ in.)

After the painting in the Pinacoteca Comunale Fortunato Duranti, Montefortino, inv. n. 23

£700-1,000

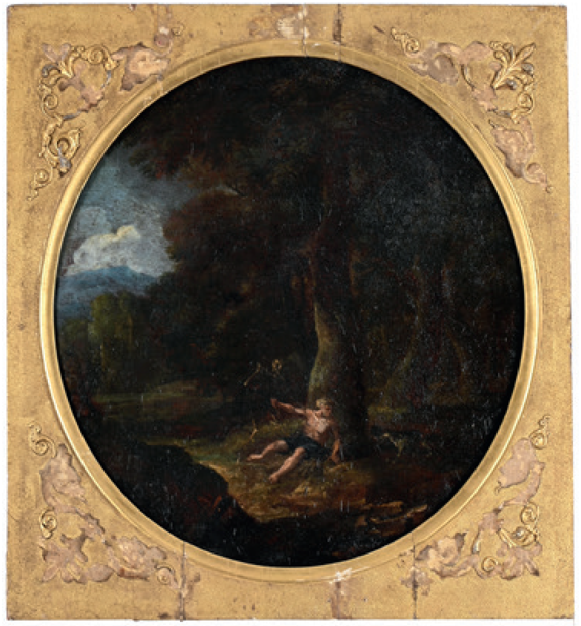
138 No lot



139

139
FOLLOWER OF GIOVANNI FRANCESCO ROMANELLI, CALLED IL VITERBESE
FLORA WITH PUTTI AND FLOWER GARLANDS
Oil on canvas
71.5 x 227cm (28 x 89¼ in.)
Unframed

£1,500-2,500



140

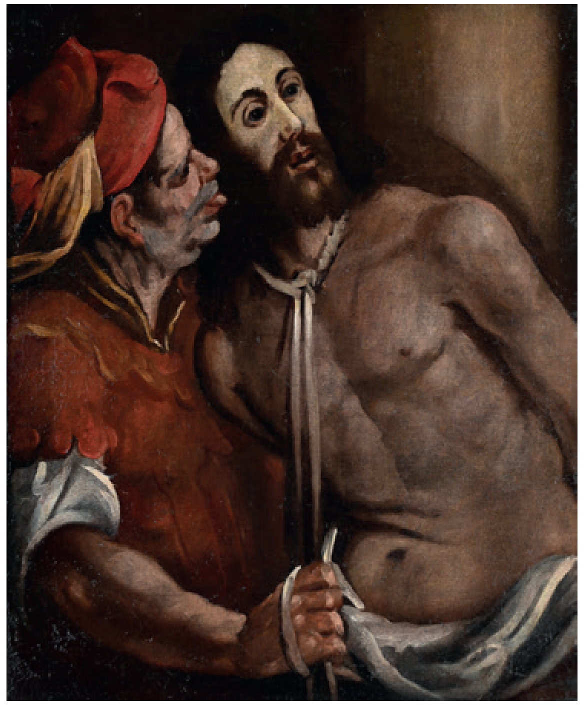
140
CIRCLE OF OF FILIPPO LAURI (ITALIAN 1623-1694)
ALLEGORY OF DEATH
Oil on canvas, tondo
45 x 45cm (17½ x 17½ in.)

Provenance:
Sir Edward Synge-Hutchinson, 4th Baronet (according to label on verso)

£1,000-1,500

141
ITALIAN SCHOOL (17TH CENTURY)
THE MOCKING OF CHRIST
Oil on canvas
75 x 66.5cm (29½ x 26 in.)

£700-1,000



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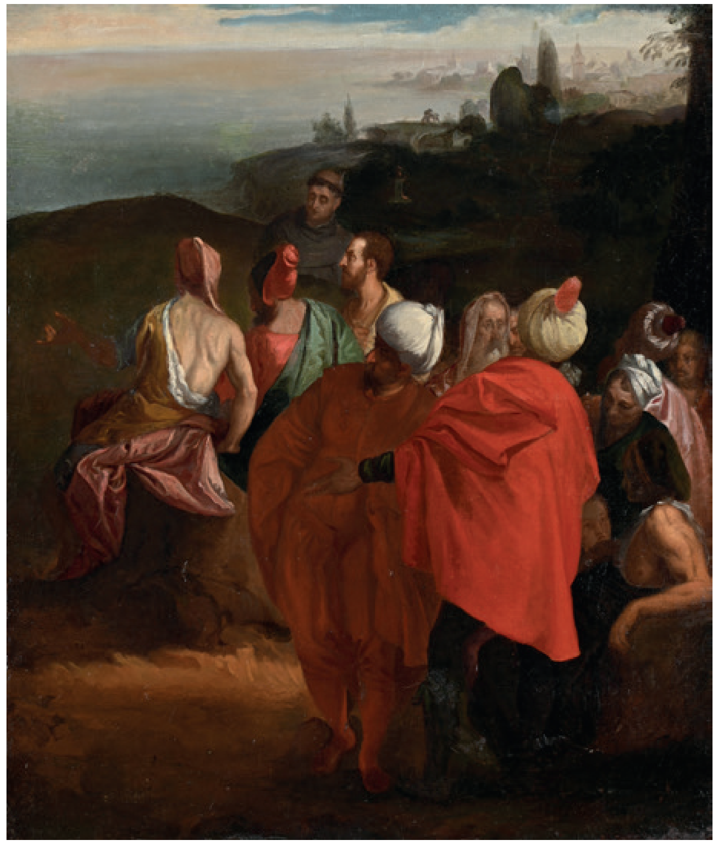

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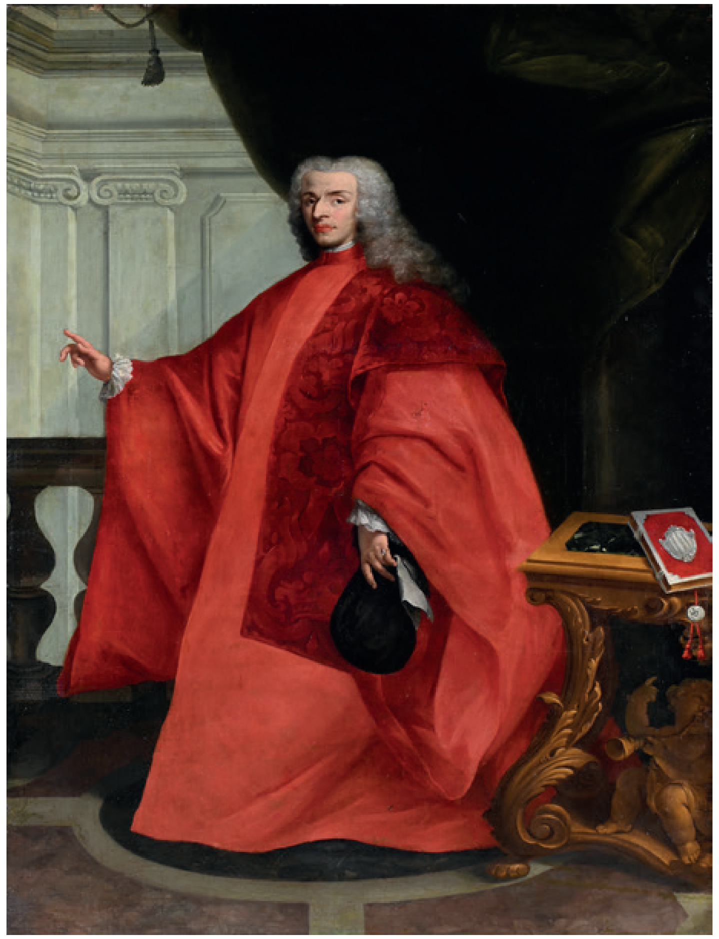


143

142

VENETIAN SCHOOL (17TH CENTURY)

A GATHERING OF RELIGIOUS FIGURES

Oil on canvas

73 x 62cm (28½ x 24¼ in.)

£1,000-2,000

143

VENETIAN SCHOOL (17TH CENTURY)

PORTRAIT OF A VENETIAN PATRICIAN IN THE DRESS OF A PROCURATOR OF SAINT MARK

Oil on canvas

206.5 x 129cm (81¼ x 50¾ in.)

Unframed

£2,500-3,500

144

FOLLOWER OF PAOLO VERONESE

THE TRIAL OF SAINT PAUL BEFORE AGRIPPA

Oil on canvas

168 x 135.5cm (66 x 53¼ in.)

Unframed

£3,000-5,000

145

FOLLOWER OF ALESSANDRO SALUCCI

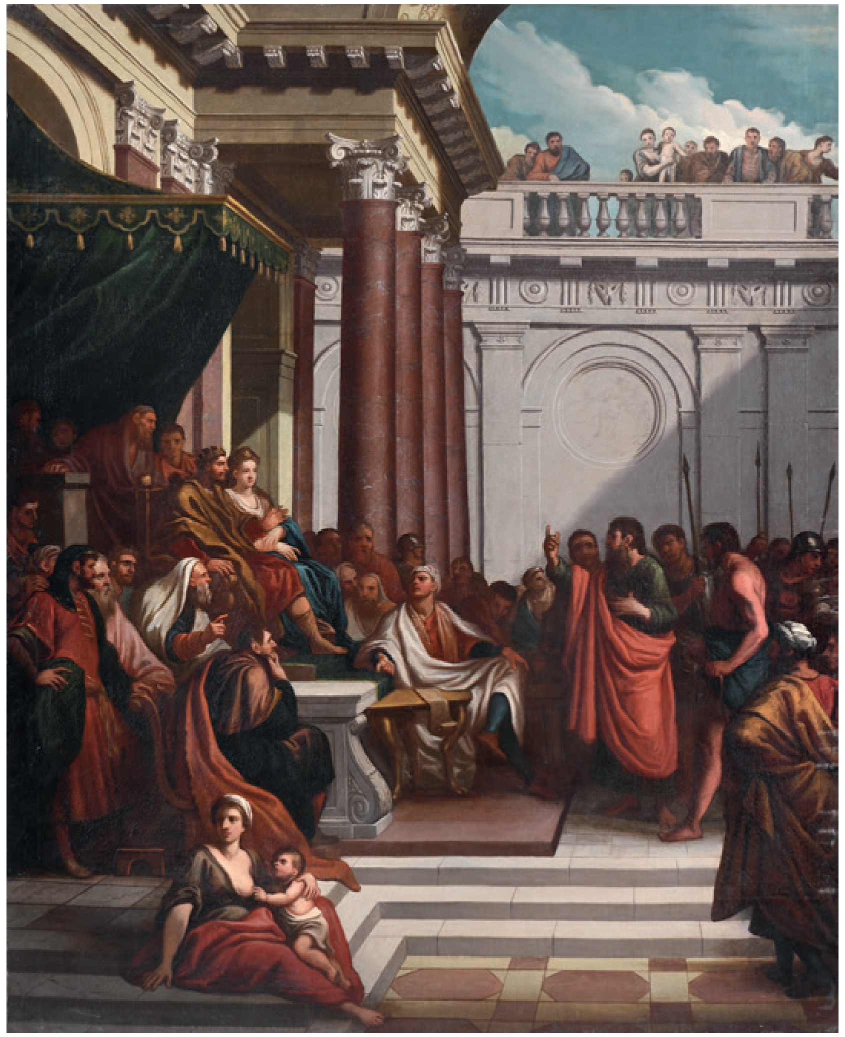
VIEW OF AN ANTIQUE PORT

Oil on canvas

97 x 135cm (38 x 53 in.)

Unframed

£1,500-2,500



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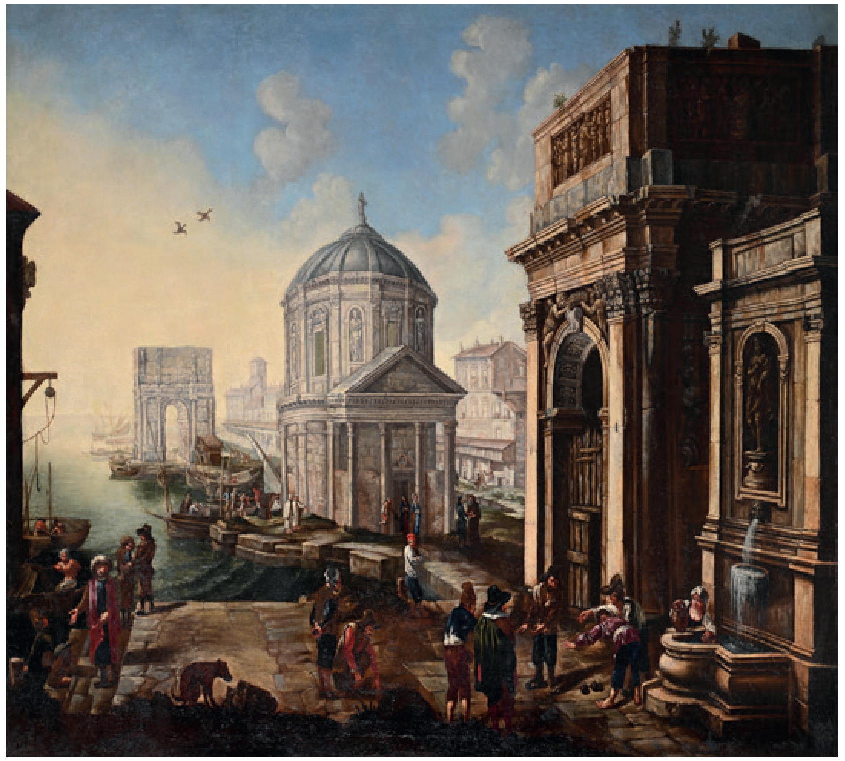

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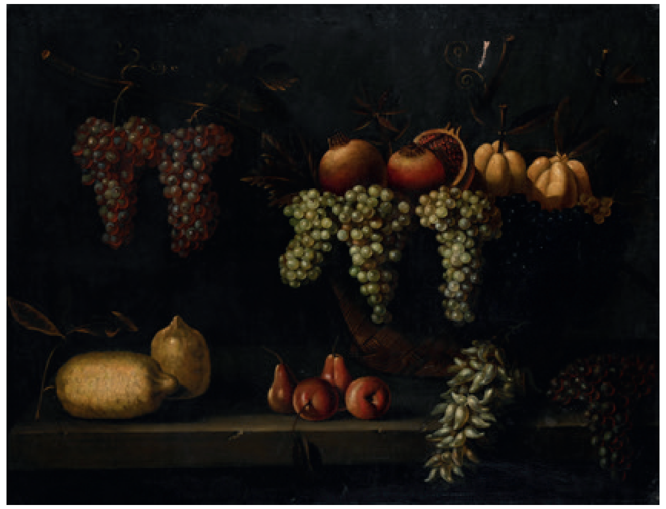

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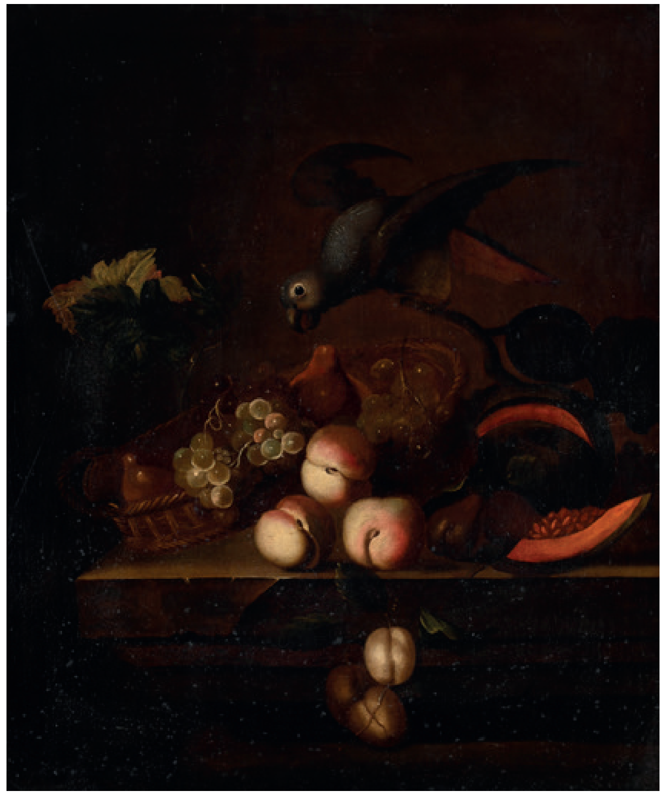

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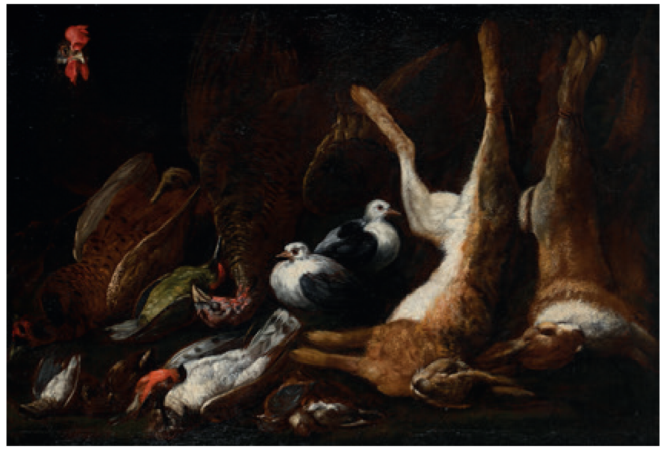


148

146
SPANISH SCHOOL (17TH CENTURY)
STILL LIFE WITH A BASKET OF FRUIT ON A STONE LEDGE
Oil on canvas
87.5 x 113.5cm (34¼ x 44½ in.)
Unframed

£2,500-3,500

147
FOLLOWER OF JAKOB BODGANY
STILL LIFE WITH PARROT AND FRUIT ON A STONE LEDGE
Oil on canvas
75.5 x 63cm (29½ x 24¾ in.)

£1,000-1,500

148
CIRCLE OF JACOB VAN DER KEERKHOVEN (FLEMISH CIRCA 1637-1712)
STILL LIFE WITH GAME
Oil on canvas
83.5 x 124cm (32¾ x 48¾ in.)

£2,000-3,000

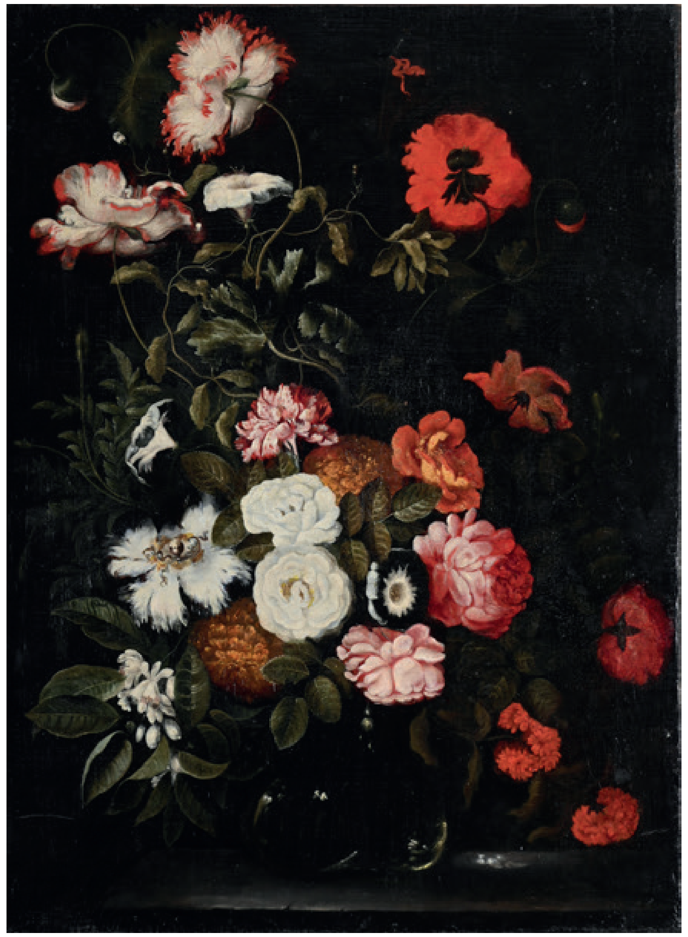
149
CIRCLE OF JOHANN ADALBERT ANGERMAYER (CZECH 1674-1742)
STILL LIFE WITH FLOWERS IN A VASE
Oil on canvas
76.2 x 56cm (30 x 22 in.)
Unframed

Provenance:
Sale, Christie's, South Kensington, 26 April 2006, lot 132

£1,000-1,500

150
CIRCLE OF PAULUS POTTER (DUTCH 1625-1654)
COW IN A LANDSCAPE
Oil on canvas
39 x 32cm (15¼ x 12½ in.)

£2,000-3,000



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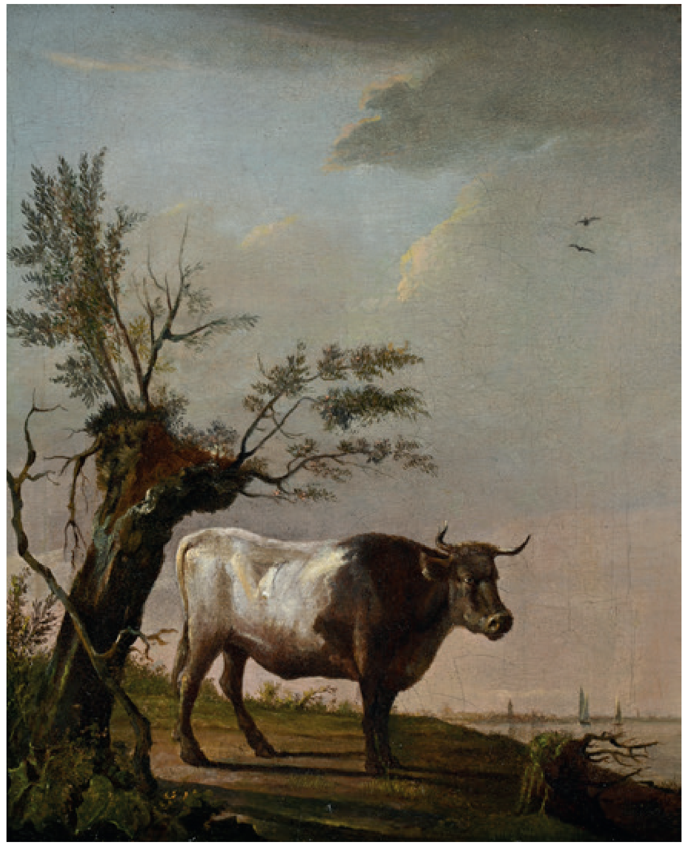

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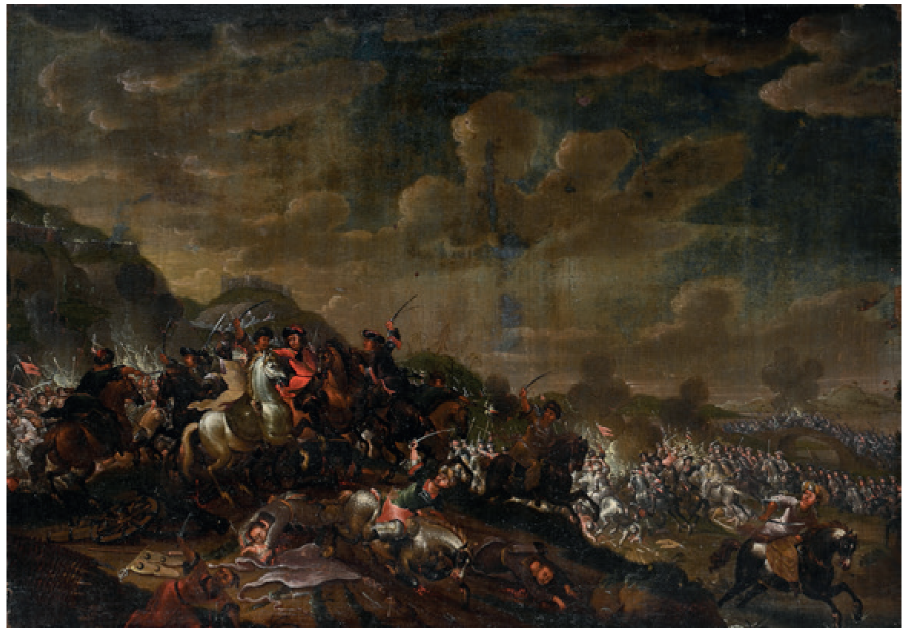
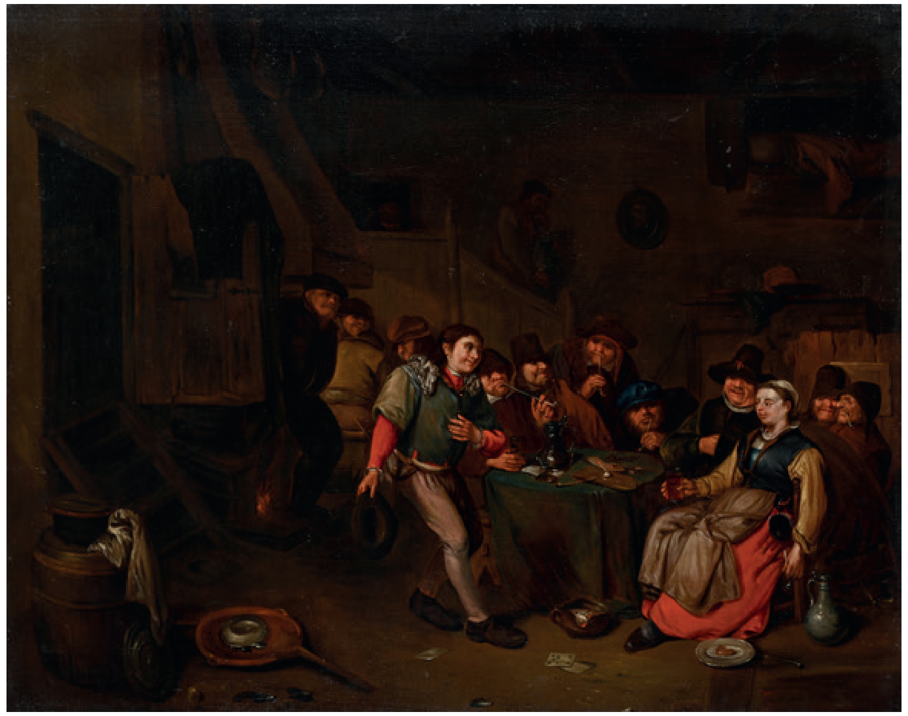


151

151

DUTCH SCHOOL (18TH CENTURY)
BATTLE SCENE WITH OTTOMANS
Oil on canvas
Signed with initials 'G.F.C.F' (lower right)
82.5 x 120cm (32¼ x 47 in.)
Unframed

£1,000-1,500



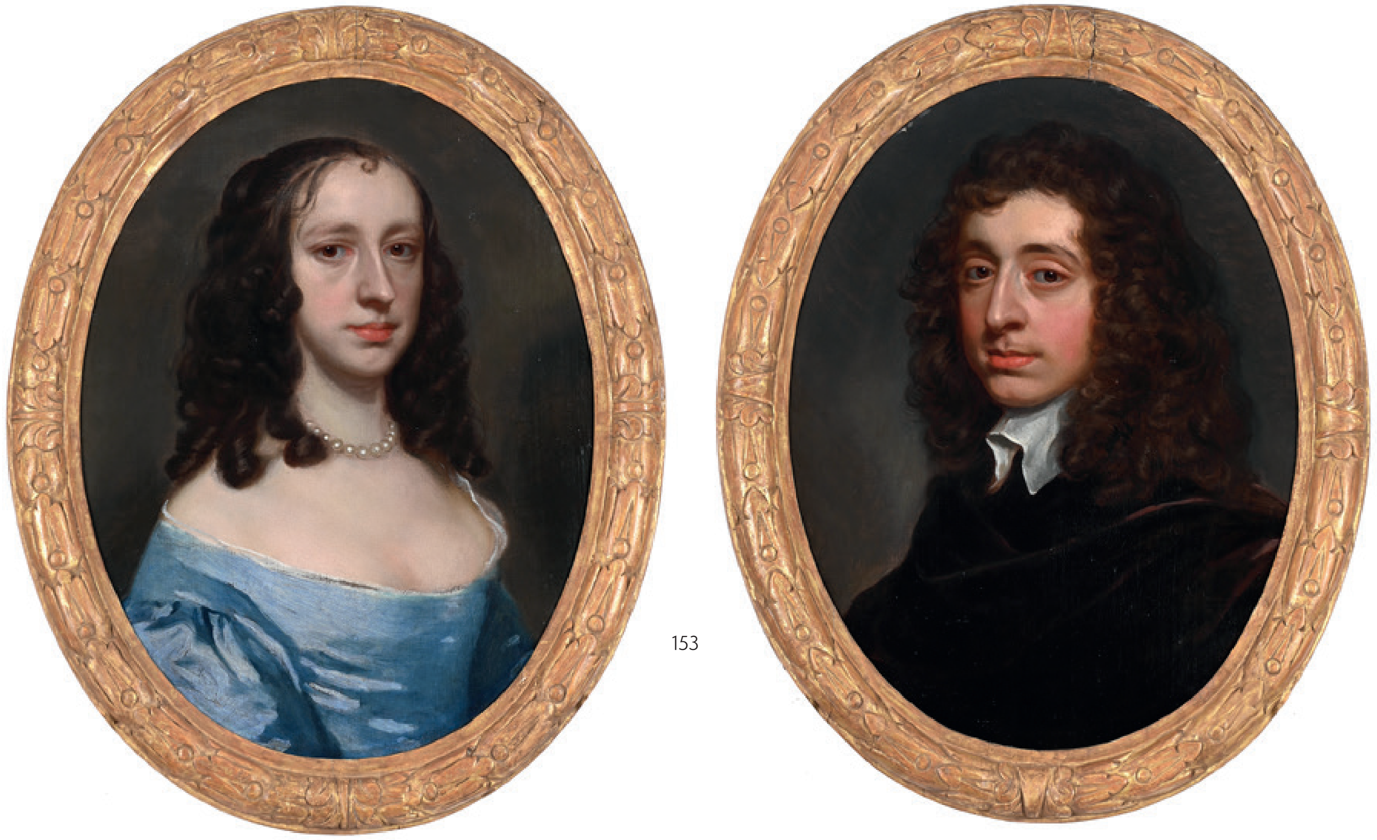
152

152

FOLLOWER OF JAN JOZEF HOREMANS THE YOUNGER
TAVERN SCENE
Oil on canvas
94.5 x 119.5cm (37 x 47 in.)
Unframed

£1,500-2,500

VARIOUS PROPERTIES



153

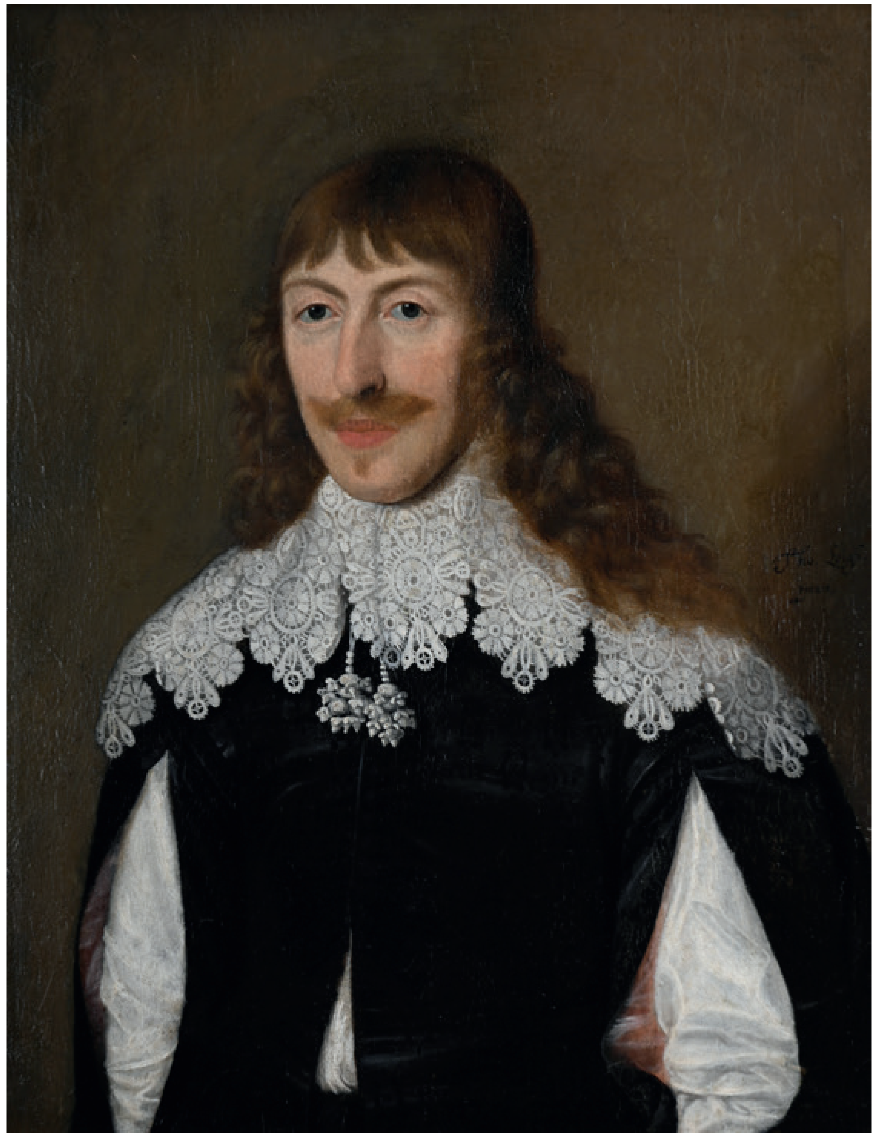
153

SIR PETER LELY (BRITISH 1618-1680)
ANNE DE LAUNE, NÉE SANDYS (B. 1634); ABRAHAM, DE LAUNE (1629-1709)
Oil on canvas, a pair
Each 55.5 x 43cm (21¾ x 16¾ in.) (2)

Provenance:
By descent in the sitters' family to Alvred Faunce de Laune
Sale, Christie's London, 20 November 1964, lot 35 (90 gns)
Richard Gayner (advised by Sir Oliver Millar) and thence by descent
Private collection, USA

Abraham de Laune was the son of Gideon Delaune (1564/5-1659), the eminent Huguenot physician and theologian, and his wife Judith Chamberlain. The sitter's father was appointed apothecary for Anne of Denmark, James I's queen, sometime between 1606 and 1610. Gideon was also one of the foremost members of the Huguenot immigrant community in the capital, which gathered together in the autonomous French church in Threadneedle Street, London. Abraham married Anne Sandys, the daughter of Edwin Sandys of Northbourne Court, Kent. They lived at Sharstead Court, Newnham, Kent.

£7,000-10,000



154

154

THOMAS LEIGH (BRITISH ACTIVE CIRCA 1634-1656)

PORTRAIT OF THE POET SIR ASTON COKAYNE (1604-1684)

Oil on canvas

Signed 'Tho. Leigh/Pixit.' (centre right); further inscribed 'Aston Cokayne 1637 Aets 28' (verso)

73 x 56.2cm (28½ x 22 in.)

Provenance:

Probably Ashbourne Hall, Derbyshire or Pooley Hall, Warwickshire; in collection of GE Cokayne, 1910 (Derbyshire RO D5 15 1/1 2/1/1)
By descent to his son B Cokayne by 1914 (Northamptonshire RO C.1492)Queen Elizabeth's Grammar School
Sale, Fidler Taylor Estate Agents, Ashbourne, 2004

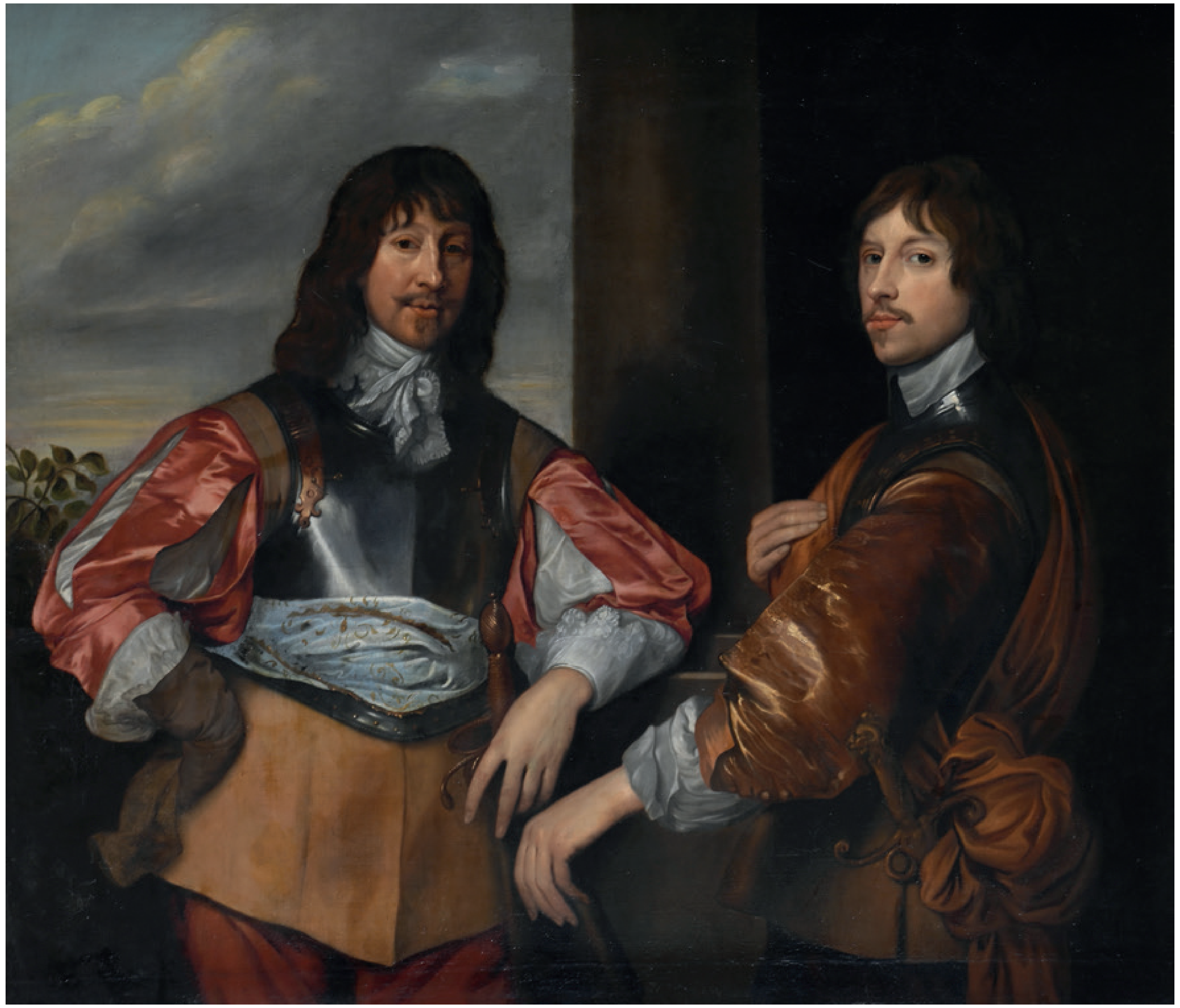
Literature:

Stephanie Roberts and Robert Tittler, 'T. Leigh: Tracking the elusive portrait painter through Stuart England and Wales.' *The British Art Journal* 11, no. 2 (2010/11): 25, 28, 29

Sir Aston Cokayne (1604-1684) was the great grandson of Sir Thomas Cokayne, the founder of Queen Elizabeth's Grammar School. A poet and playwright, Cokayne attended Trinity College, Cambridge before travelling to France and Italy aged twenty-four. His literary works are particularly notable for their references to his contemporary literary circle, including Philip Massinger, Ben Jonson and Charles Cotton. Created the 1st Baronet Cokayne, of Ashbourne Hall by Charles I on 10 January 1641/2, he later faced heavy fines as a 'popish delinquent' and for his Royalist sympathies. The only previously known likeness of Cokayne was a laurelled bust engraving which acted as the frontispiece to his *Chain of Poems* (1669).

Thomas Leigh was a portraitist active among the largely Catholic and later Royalist gentry circles of Cheshire and North Wales. Leigh's oeuvre suggests a familiarity with the work of John Souch, another Cheshire-based painter, as well as with Cornelius Johnson, who was working in London until 1643. The present lot shows a particular affinity with the latter's 1634 portrait of an *Unknown Gentleman* (1634), previously with the Weiss Gallery, London.

£2,000-4,000



155

155

AFTER SIR ANTHONY VAN DYCK

PORTRAIT OF MOUNTJOY BLOUNT, 1ST EARL OF NEWPORT (CIRCA 1597-1666) AND GEORGE, LORD GORING (1608-1657)

Oil on canvas

119.5 x 135cm (47 x 53 in.)

After the picture in The Newport Restoration Foundation, Newport, Rhode Island

£6,000-8,000

156

JOHN SOUCH OF CHESTER (BRITISH 1593-1645)

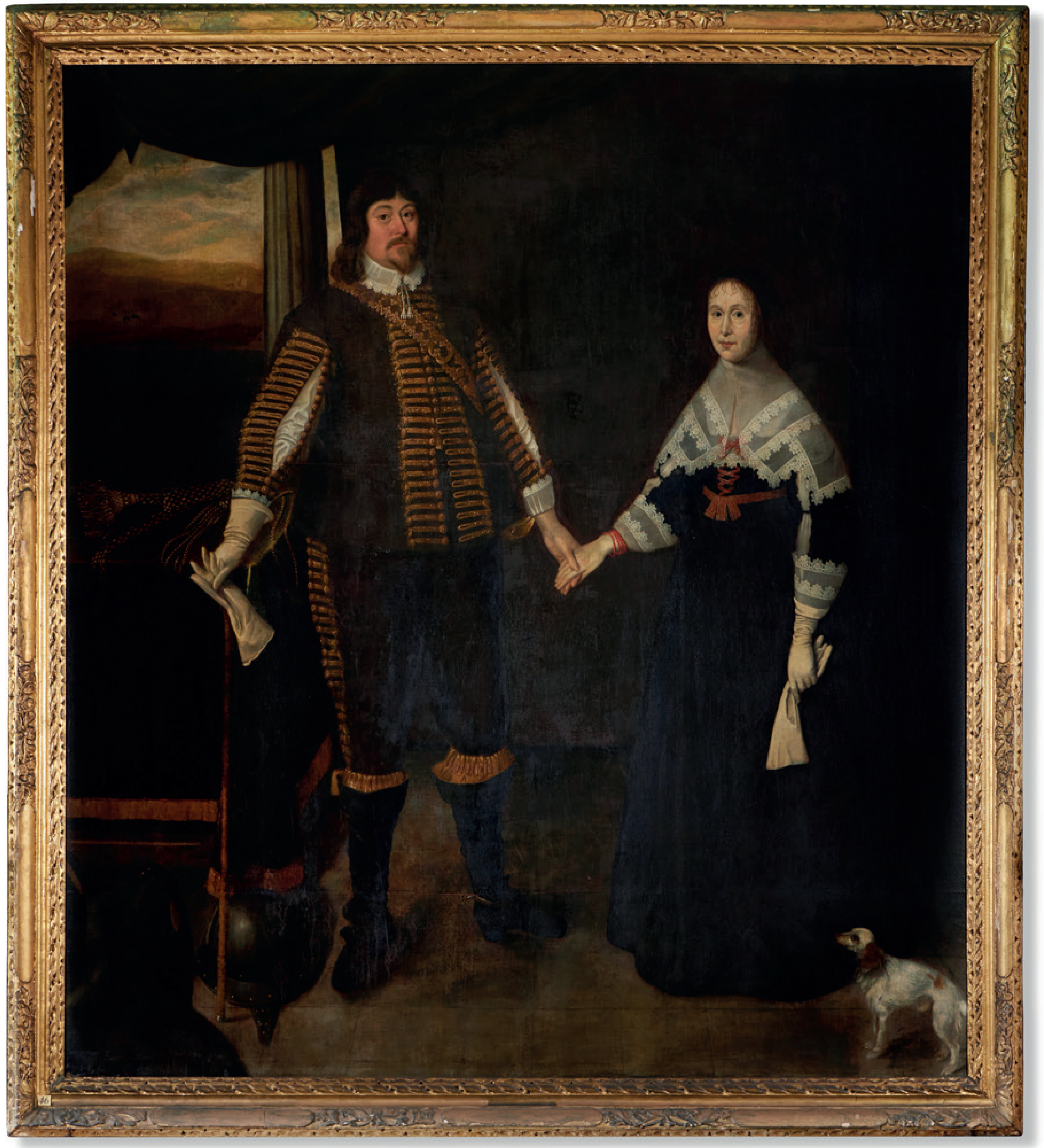
DOUBLE PORTRAIT OF THOMAS LEGH THE ELDER WITH HIS WIFE ANN GOBARTE, HE IN BLACK COAT AND BREECHES TRIMMED WITH GOLD BRAID, SHE WEARING A BLACK DRESS AND WHITE LACE COLLAR, WITH A SPANIEL IN A LANDSCAPE

Oil on canvas
217 x 212cm (85¼ x 83¼ in.)
In a Lely panelled frame

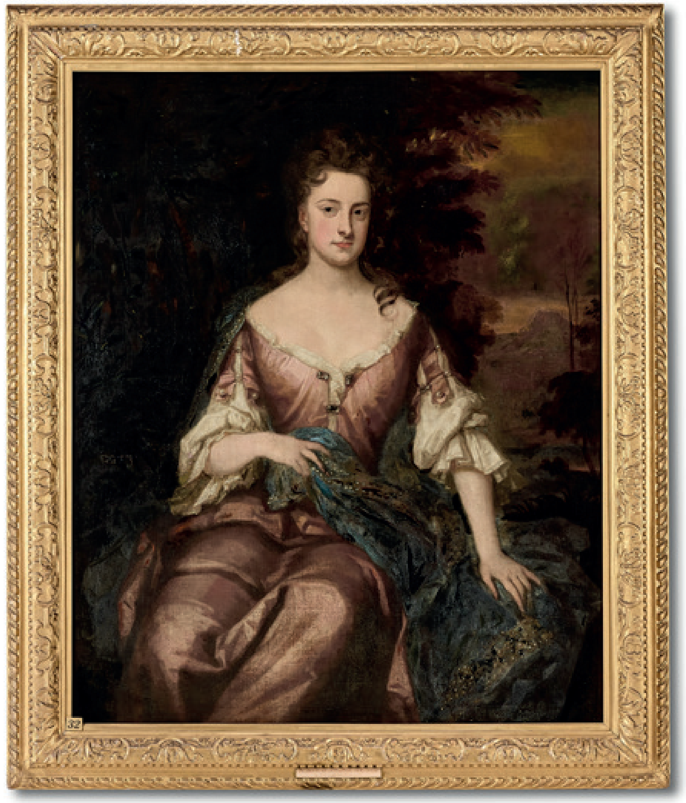
Provenance:
The Legh family, Adlington Hall, Cheshire

John Souch (c.1593-1645) was born in Ormskirk, Lancashire and painted predominantly in the North-West of England. In 1607, at the age of fourteen, he was apprenticed to Randle Holme I, a herald painter and antiquary who had been appointed deputy Herald of the College of Arms in Cheshire, Lancashire and North Wales. His workshop would have produced heraldic devices, coats of arms, hatchments and the more gifted artist's also produced portraiture. Souch flourished under Holme's tutelage and when he left in 1616 he became a Freeman of Chester. He also became a member of the Painters and Stationers Company, a guild that met in the upper room of the Pheonis Tower on the city walls.
He was based in Chester but also travelled for commissions. His first recorded portrait is most probably that of Francis Clifford. 4th Earl of Cumberland, which he painted at Skipton Castle in 1620 for which he was paid 30 shillings. His masterpiece is his group portrait of *Sir Thomas Aston at the deathbed of his first wife*, dating from 1635 and now in the Manchester City Art Gallery. There is also a marriage portrait signed and dated 1640 in the Grosvenor Museum, Chester.
He is recorded as having one apprentice by the name of Thomas Pulford in 1636. He died in 1645 and it is possible that he, like Randle Holme, were royalist supporters and died in the siege of Chester during the Civil War.
Thomas Legh, like his sons, was a staunch Royalist and on two occasions Adlington was taken by the Parliamentarians during the Civil War. According to a 1952 Country Life article about the collection, this picture was defaced and marks made by sword-slashes can still be seen.
The sitters are depicted hand-in-hand and have conspicuously removed their gloves to do so. A sign of their tender intimacy.

£10,000-15,000



156



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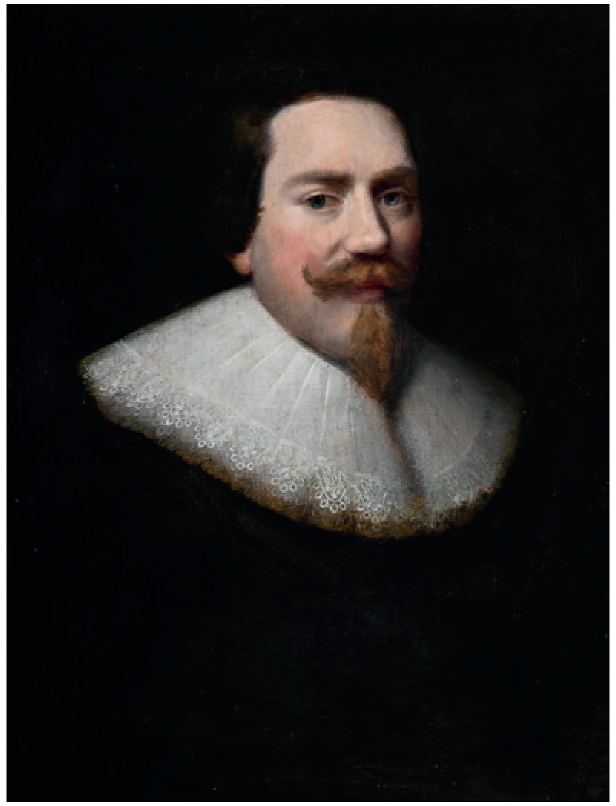


158

157

AFTER SIR GODFREY KNELLER
PORTRAIT OF ELIZABETH CUTLER, COUNTESS OF RADNOR (DIED CIRCA 1696)
Oil on canvas
Later inscribed with identifying inscription (to stretcher verso)
117 x 95.5cm (46 x 37½ in.)
In a carved and gilded frame

Provenance:
The Legh family, Adlington Hall, Cheshire

The present lot after the primary version at Llanhydrock House, Cornwall.

Lady Elizabeth Cutler (d. 1696) was the daughter of Sir John Cutler, 1st Bt., of Wimpole Hall, Cambridgeshire, and his second wife, Elicia Tipping. On 4 June 1689, Lady Elizabeth married Charles Bodvile Robartes, 2nd Earl of Radnor, son of Robert Robartes, Viscount Bodmin (1634-82), and Sarah Bodvile (1640-1720). She died on 13 January 1696, without issue. The present portrait most likely entered the Legh collection following the marriage of Lady Isabella Robartes (1674-1725) to John Legh of Adlington Hall in 1693. Alternatively, it is conceivable that it could have been retained at Llanhydrdock but later gifted to or purchased by the Legh family upon the death of their cousin, the 3rd Earl of Radnor, in 1741 when the Radnor title and Llanhydrock were separated: the title succeeded by distant cousin and the house, believe by antiquarian John Loveday to be in a *sorry state*, bequeathed to a nephew.

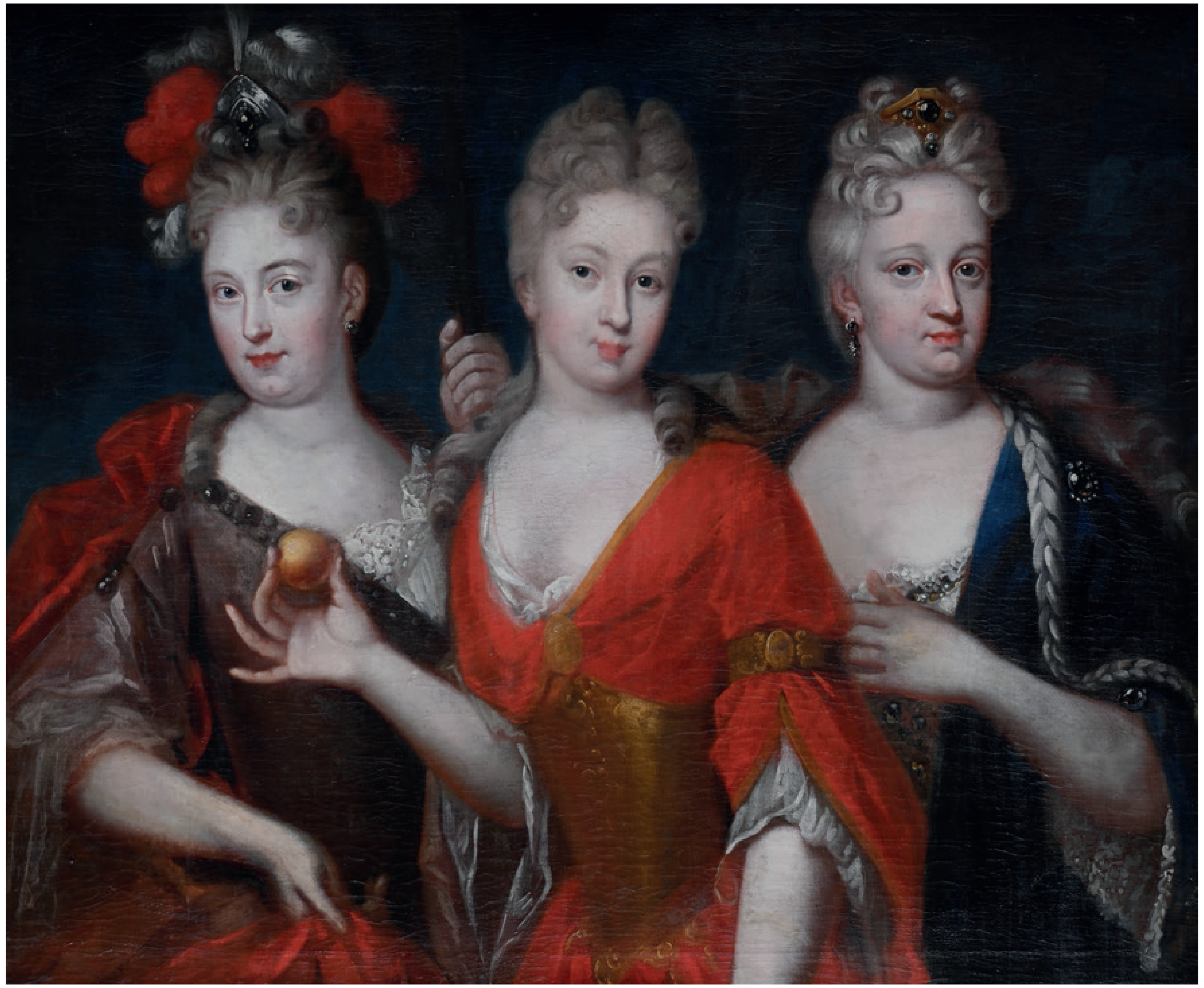
£1,500-2,500

158

BRITISH SCHOOL (17TH CENTURY)
HALF-LENGTH PORTRAIT OF A BEARDED MAN WITH LACE RUFF
Oil on canvas
64.5 x 49cm (25¼ x 19¼ in.)

Provenance:
Private Collection, Lancashire Estate

£1,000-1,500



159

159

FOLLOWER OF SIR GODFREY KNELLER
AN ALLEGORICAL PORTRAIT OF MARIE LUISE (1704-53), AMALIE SOPHIE (1710-1765), WILHELMINE CAROLINE (1720-88)
Oil on canvas
92.5 x 110cm (36¼ x 43¼ in.)

Identified by the Historisches Museum of Hannover as the daughters of Franz von Wendt (1675-1748), this striking portrait allegorically references the mythological tale of the *Judgement of Paris*. The central sitter is likely to be Amalie Sophie, holding the golden apple to symbolise Aphrodite's selection by Paris as the 'fairest one.' This portrayal may allude to her significance at court, particularly her relationship with King George II, who made her his principal mistress from the mid-1730s until his death in 1760. He is believed to have fathered her second son, Johann Ludwig von Wallmoden-Gimborn. In 1739, Amalie Sophie became a British citizen and was granted the title Countess of Yarmouth. She returned to Hanover following George II's death in 1760.

A similar work was in the collection of the von Steinberg family at Schloss Brüggen, probably by descent following Marie Luise's marriage to Ernst von Steinberg-Bodenburg in 1726.[1]

£10,000-15,000

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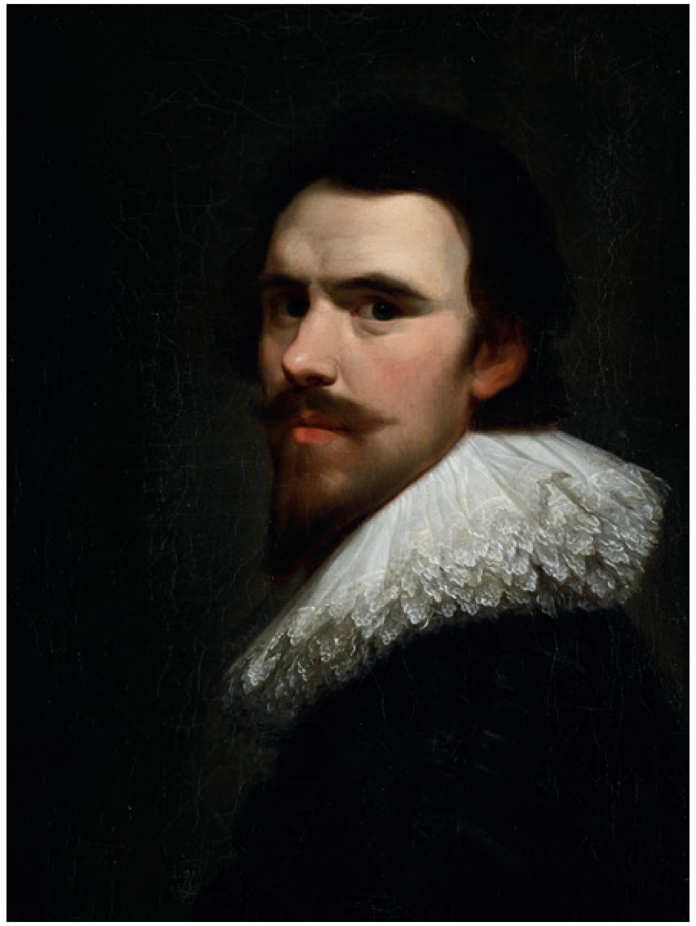
[1] H. Jurgens, Die Kunstdenkmale des Kreises Alfeld. 2, Der ehemalige Kreis Gronau, 1939, p.28, illustrated (page unnumbered)



160

160

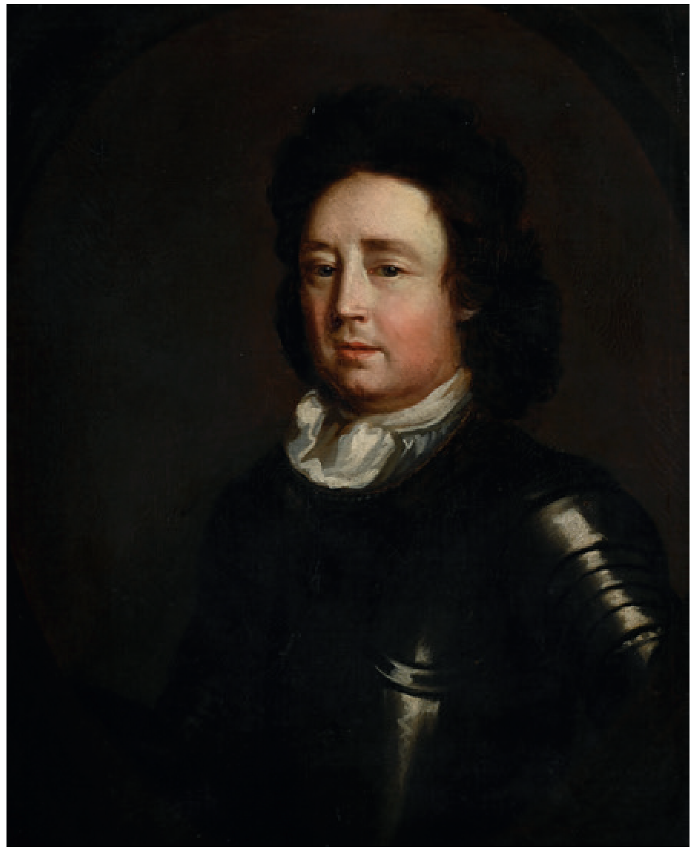
CIRCLE OF DANIEL MYTENS (DUTCH 1590-1648)

PORTRAIT OF A GENTLEMAN

Oil on canvas, mounted on masonite

59 x 45.5cm (23 x 17¾ in.)

£2,000-3,000



161

161

BRITISH SCHOOL (17TH CENTURY)

PORTRAIT OF A GENTLEMAN PURPORTEDLY BELIEVED TO BE DAVID DOWTHWAIT

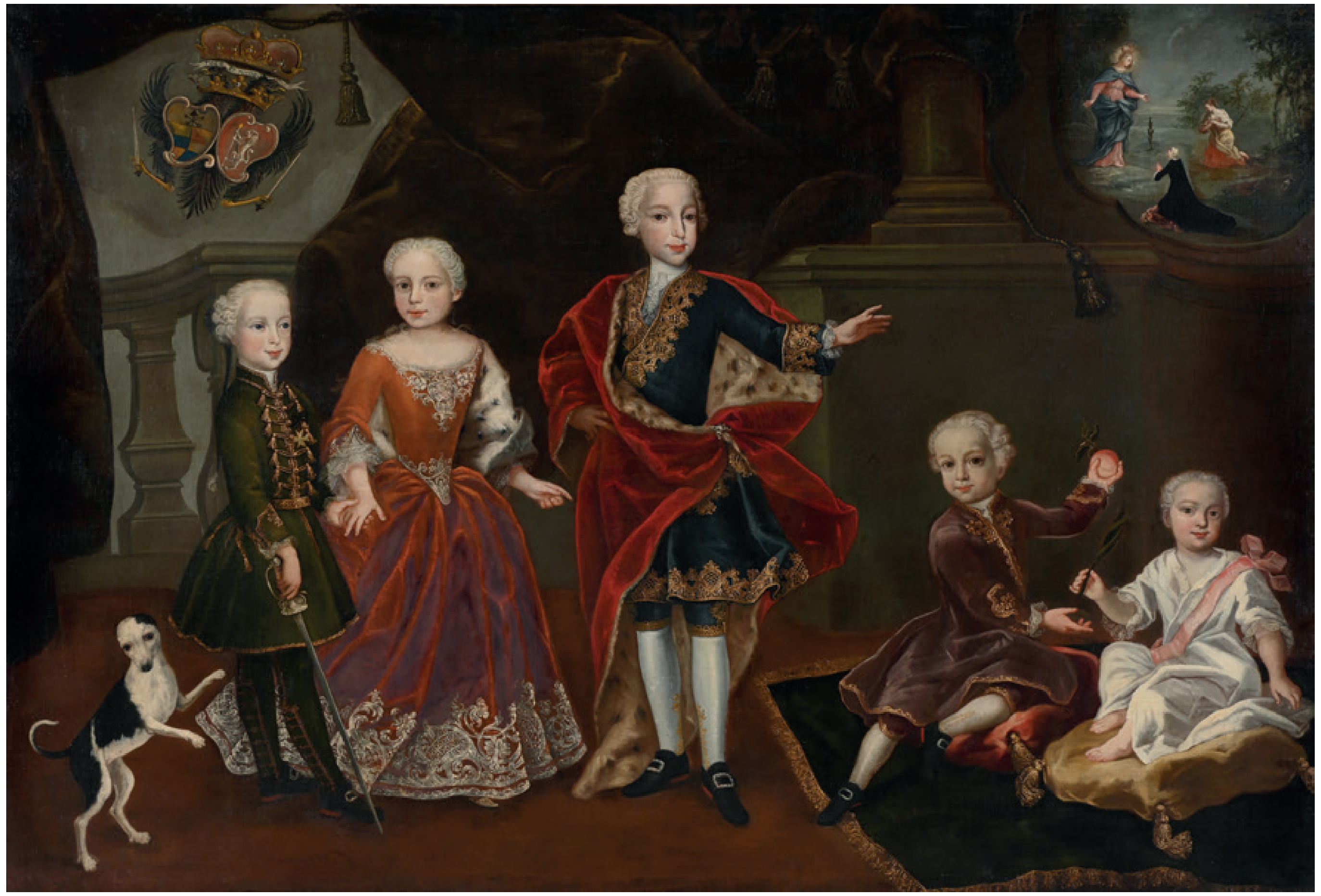
Oil on canvas, feigned oval

74 x 61cm (29 x 24 in.)

Provenance:

Private Collection, Lancashire Estate

£1,000-1,500



162

162

NORTH ITALIAN SCHOOL (CIRCA 1730)

GROUP PORTRAIT OF CHILDREN TROTTI BENTIVOGLIO FAMILY

Oil on canvas

174 x 254cm (68½ x 100 in.)

The Trotti Bentivoglio family were a noble family from Alessandria. Antonio Trotti, a military man, became captain of justice in Bologna and obtained from Giovanni II Bentivoglio, Lord of Bologna, permission to use his surname and arms, on 25 December 1478, thus creating the Trotti Bentivoglio dynasty.

Through the generations, members of the family held administrative roles on a local level on behalf of the Duchy of Milan which owned the city of Castellazzo with all of Alessandria until the Savoy conquest in the eighteenth centruy.

The Trotti Bentivoglio family line came to an end in 1930 with the death of Lorenzo Trotti Bentivoglio, a painter and writer, who bequeathed his palace to the municipal administration in Alessandria.

£7,000-10,000

163

THOMAS HUDSON (BRITISH 1701-1779)

PORTRAIT OF CATHERINE 'KITTY' JERVIS (1733-1756), MRS. JEREMIAH SMITH

Oil on canvas
127 x 101.6cm (50 x 40 in.)
In a period eighteenth century swept and pierced, carved and gilded frame

Painted *circa* 1755.

Provenance:
The sitter's brother, Admiral of the Fleet John Jervis, 1st Earl of St Vincent (1735-1823), Meaford Hall, Staffordshire
removed from Meaford Hall when the house was sold in 1943
by descent to Edward Swynfen Parker-Jervis

Exhibited:
Birmingham, City Museum and Art Gallery, *Exhibition of Treasures from Midland Homes*, 2nd November - 2nd December 1938 (lent by Mr Robert St Vincent Parker-Jervis)

Catherine Margaret Jervis, known to her family as Kitty, was the second daughter of Swynfen Jervis (1700-1771) of Meaford Hall, near Stone, Staffordshire and his wife Elizabeth Parker, daughter of George Parker of Park Hall. Both of Kitty's parents came from long-established Staffordshire gentry families; the Jervises had been established in the county since the days of Edward III (reg.1327-77). Swynfen Jervis practised as a lawyer, becoming Counsel to the Admiralty and Auditor to Greenwich Hospital; the family divided their time between Greenwich and their estates.

On 18th March 1755 Kitty married at St Alphege, Greenwich a Staffordshire neighbour, Jeremiah Smith of Great Fenton Hall, which was situated eight miles north of Meaford. This portrait was probably made around the time of her marriage. Thomas Hudson was clearly the portraitist of choice for the family: he painted Jeremiah Smith, by then High Sheriff of Staffordshire, in 1762 (Staffordshire County Buildings, Stafford). The Smiths were prominent landowners in Great Fenton, today a suburb of Stoke-on-Trent. By the mid-eighteenth century the area was becoming part of the heartland of the Industrial Revolution, with ceramic producers that would later bear famous names such as Spode, Copeland and Minton. The country was rich in ironstone and coal, essential for the firing of the kilns. Jeremiah Smith obtained mining rights in Fenton which were developed by his descendants. By 1840, a land 'once the pure and peaceful domicile of [the owners'] ancestry [was] but now the black and noisy seat of Cyclopean labours'.

Naturally, no hint of this gradual industrialisation is apparent in Hudson's portrait of Kitty Jervis. She is portrayed leaning against a rock with a woodland sunrise beyond. Her elegant, broad-brimmed hat, which gives her a dashing air, puffed sleeves and the feather in her hand are inspired by a Rubens portrait then thought to be of his wife, but which probably depicts his sister-in-law, *Susanna Fourment* (Gulbenkian Museum, Lisbon). It was acquired by Sir Robert Walpole and hung in the Van Dyck Drawing Room at Houghton, but was well known from James McArdell's mezzotint after it. The Rubens portrait sparked a vogue for painting ladies in 'van Dyck' dress, much employed by Hudson in the 1730s and 40s, as well as the use of van Dyck dress in masquerade costumes. Horace Walpole wrote to his friend Horace Mann in 1742 of seeing at the Duchess of Norfolk's masquerade 'quantities of pretty Vandykes, and all kinds of old pictures walked out of their frames' (1).

Kitty's costume is a charming fantasy, a hybrid of 'van Dyck' dress and mid-eighteenth century high fashion. The lace choker at her throat is in contemporary vogue, as is her jewellery. A locket probably containing a likeness of her husband is strung from the rubies and pearls at her waist. Hudson repeated this model, down to the rocky background and soft blue silk dress, in a full-length portrait of *Mary Bertie, Duchess of Ancaster and Kesteven*, painted in 1757 (Grimsthorpe Castle, Lincolnshire). The same format is employed in a portrait of *Lady Oxenden* (Art Gallery of New South Wales), recently reattributed to Hudson's pupil Joseph Wright of Derby.

Sadly, Kitty's marriage was short-lived: she died giving birth to her son Charles in 1756. Her portrait was inherited by her younger brother John Jervis (1735-1823), whose brilliant naval career led to his creation as 1st Earl of St Vincent for his victory over the French at Cape St Vincent on 14th February 1797, an action which also brought Captain Horatio Nelson to prominence. A just, well-loved and reforming officer, Jervis crowned his career as Admiral of the Fleet. Kitty's painting remained at Meaford Hall until the house was sold in 1943 and has descended in the Parker-Jervis family.

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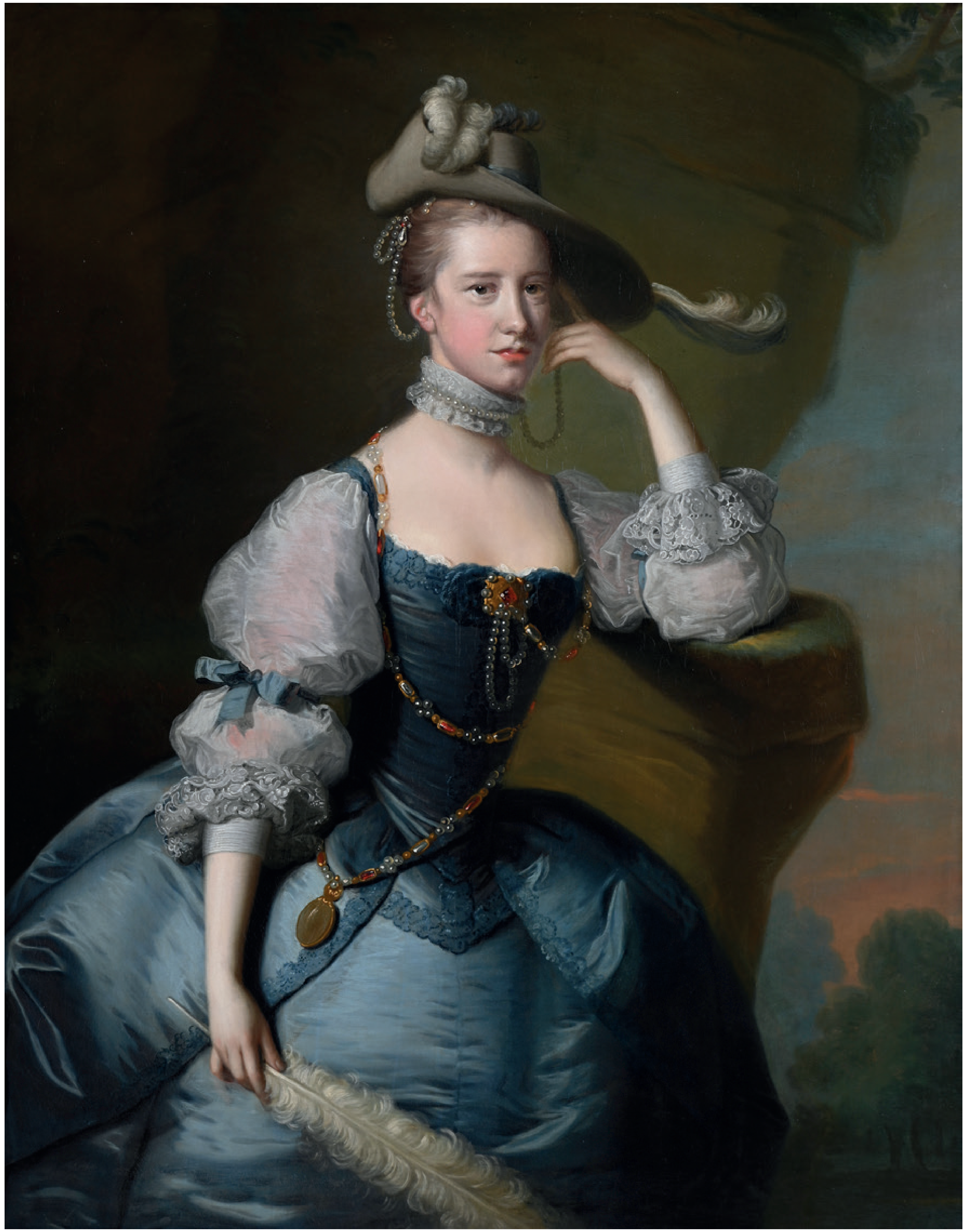
(1) Quoted in London, The Iveagh Bequest, Kenwood, *Thomas Hudson 1701-1779*, 1979, exh. cat. by Ellen Miles, under n. 15

£25,000-35,000



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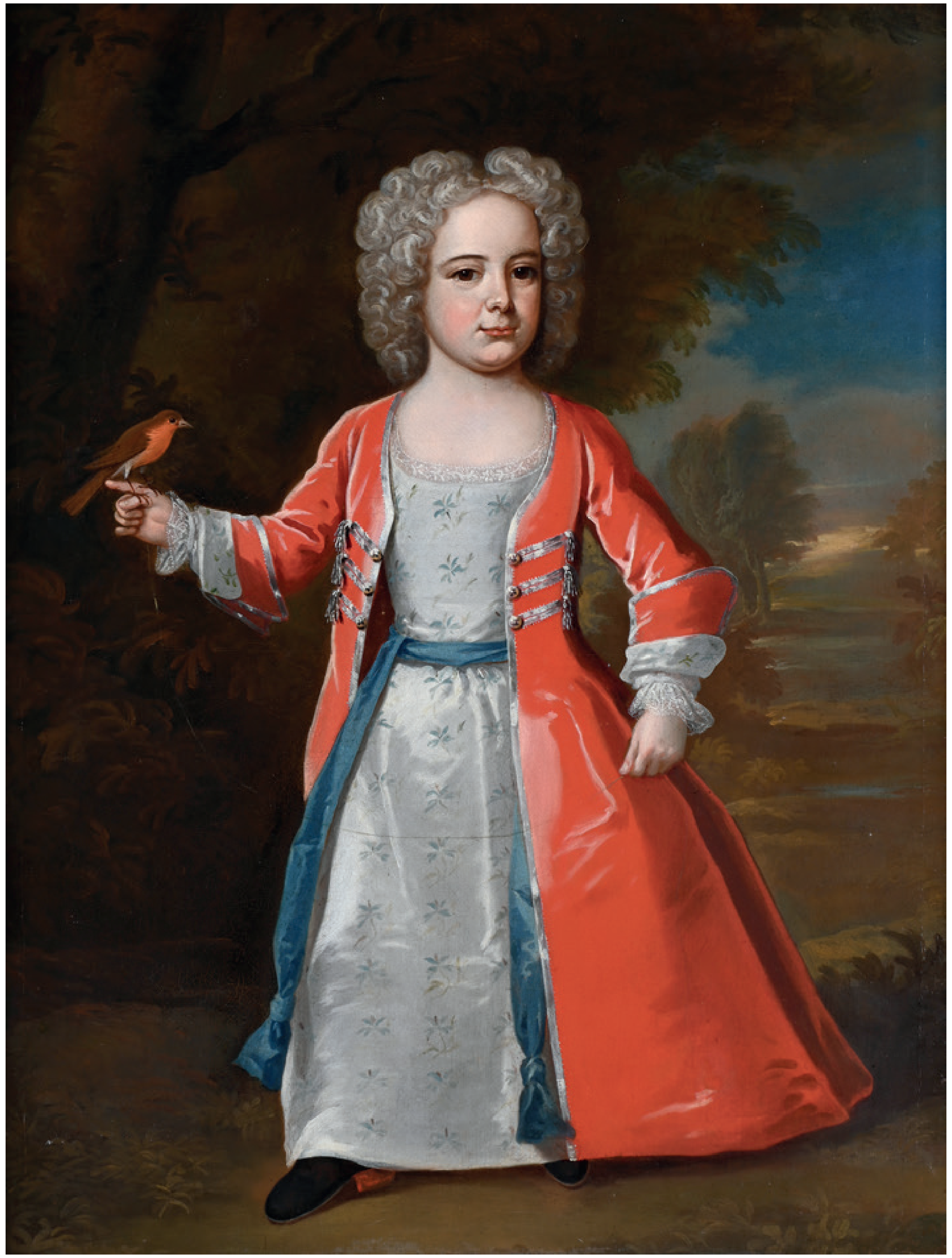

164

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ENGLISH SCHOOL (18TH CENTURY)

PORTRAIT OF A CHILD HOLDING A ROBIN IN A LANDSCAPE

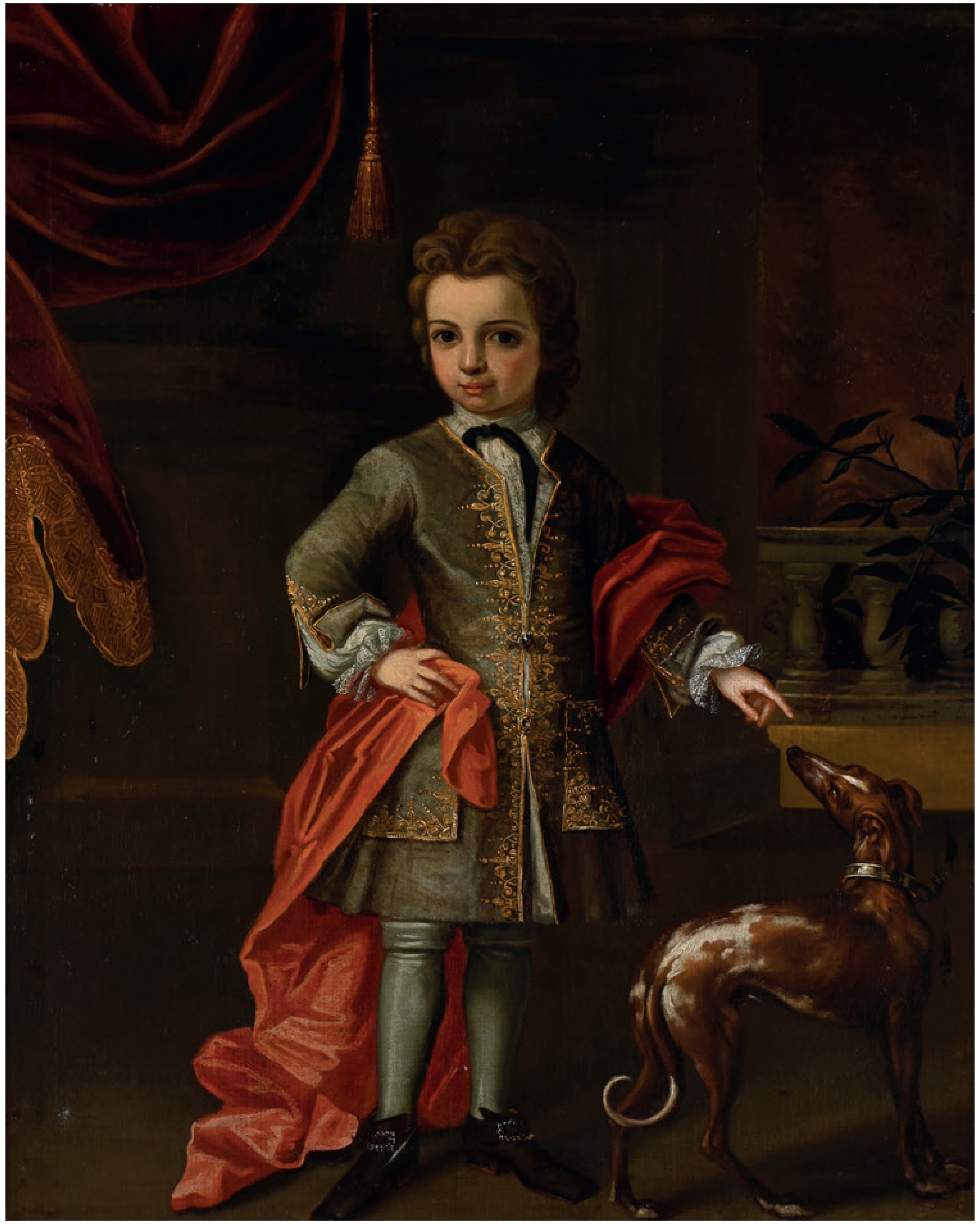
Oil on canvas

110 x 85cm (43¼ x 33¼ in.)

Provenance:

Sale, Reeman Dansie Auctions, Colchester, *Fine Art Sale*, 24 November 2009, lot 802

£5,000-8,000



165

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CIRCLE OF STEPHEN SLAUGHTER (BRITISH 1697-1765)

PORTRAIT OF A YOUNG BOY WITH A SPANIEL

Oil on canvas

120 x 96cm (47 x 37¾ in.)

Provenance:

Probably the collection of The Reverend H C Thorold, Marston Hall, Grantham

Sale, Tennants, *Autumn Catalogue Sale*, 18 November 2010, lot 867

£6,000-8,000

166

THOMAS MURRAY (BRITISH 1663-1734)

PORTRAIT OF JONATHAN STANYFORTH, HOLDING A BOW AND ARROW

Oil on canvas

Inscribed with identifying inscription (lower left), and to hand written label (verso)

127 x 103cm (50 x 40½ in.)

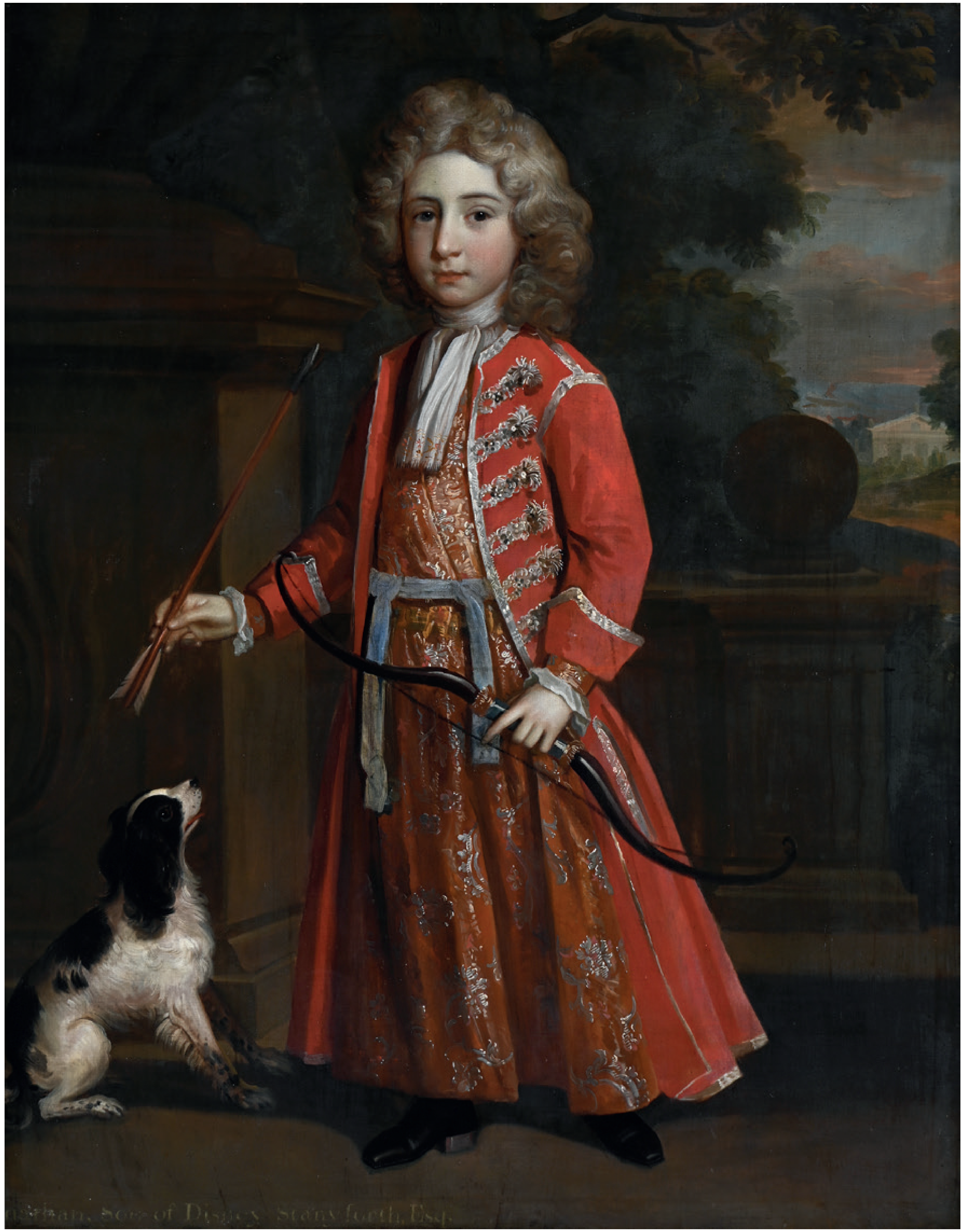
Provenance:

Sale, Christie's, London, *Lord St Helens & Sir William Fitzherbert; The Collections of a Diplomat and a Courtier*, 22 January 2009, lot 599

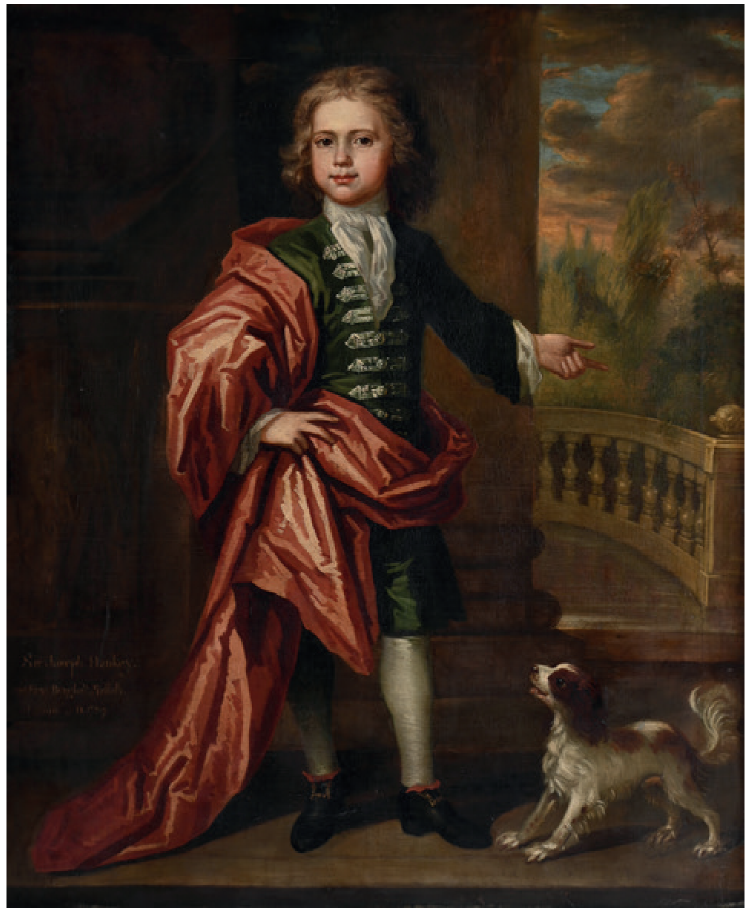
Jonathan Stanyforth (d.1779) was the son of Disney Stanyforth and his wife Mary (d.1756), daughter and co-heir of Nicholas Skinner of London. The Stanyforth family lived at Firbeck Hall in Yorkshire, which they had acquired in 1676. On the death of Amelia Stanyforth in 1792, Firbeck Hall was inherited by her distant relative John Barker who sold it to Henry Gally of Langold.

Thomas Murray, who was born in Scotland, was a pupil of the eminent portrait painter John Riley, taking over his practice when Riley died in 1691. His practice was successful and he painted portraits of many prominent figures of his day among them John, 1st Duke of Atholl, Christopher, 2nd Duke of Albermarle and William, Duke of Gloucester.

£10,000-15,000


than, Son of Disney Stanyforth, Esq.

166

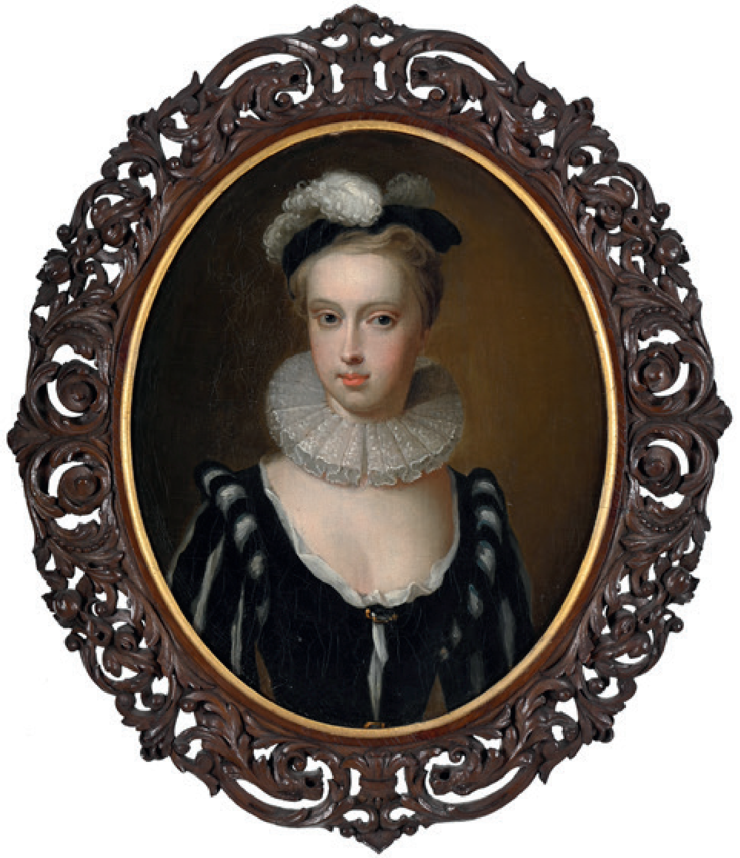


167

167

CIRCLE OF JONATHAN RICHARDSON
(BRITISH 1667-1745)
PORTRAIT OF SIR JOSEPH HANKEY (1696-1769)
Oil on canvas
With identifying inscription (lower left)
124 x 101cm (48¾ x 39¾ in.)
In a gilt Baroque frame

£3,000-5,000



168

168

FOLLOWER OF PHILIPPE MERCIER
PORTRAIT OF CLEMENTINA WALKINSHAW (1720-1802), MISTRESS OF CHARLES EDWARD STUART
Oil on canvas, oval
33 x 26cm (12 x 10 in.)
In a carved and pierced wooden frame

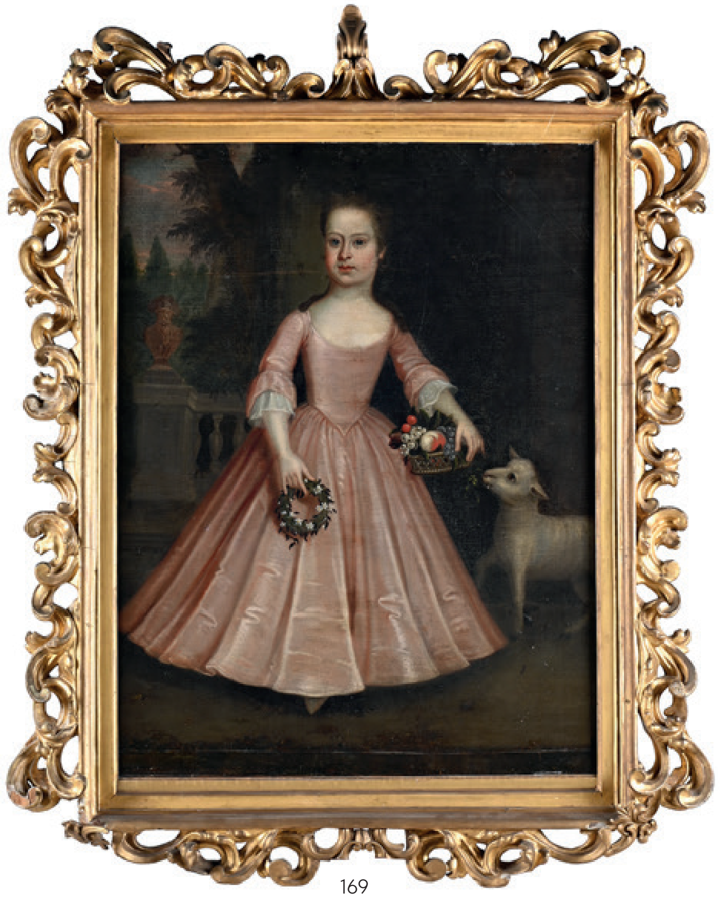
Provenance:
Private Collection, Lancashire Estate

£1,000-1,500

169

FOLLOWER OF DANIEL DE CONING
PORTRAIT OF A GIRL IN A PINK DRESS WITH A BASKET OF FRUITS, BESIDES A LAMB
Oil on canvas
117 x 87cm (46 x 34¼ in.)
In a Baroque gilt frame

£1,500-2,500



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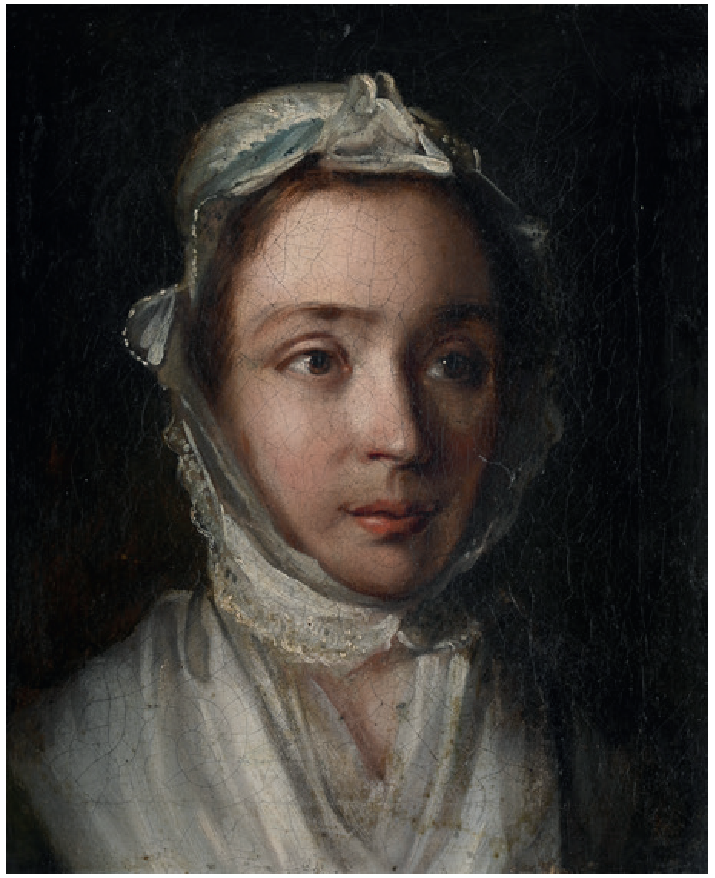
170

FOLLOWER OF WILLIAM HOGARTH
PORTRAIT OF A LADY WEARING A WHITE CAP
Oil on canvas
40 x 33cm (15½ x 12 in.)

£700-1,000



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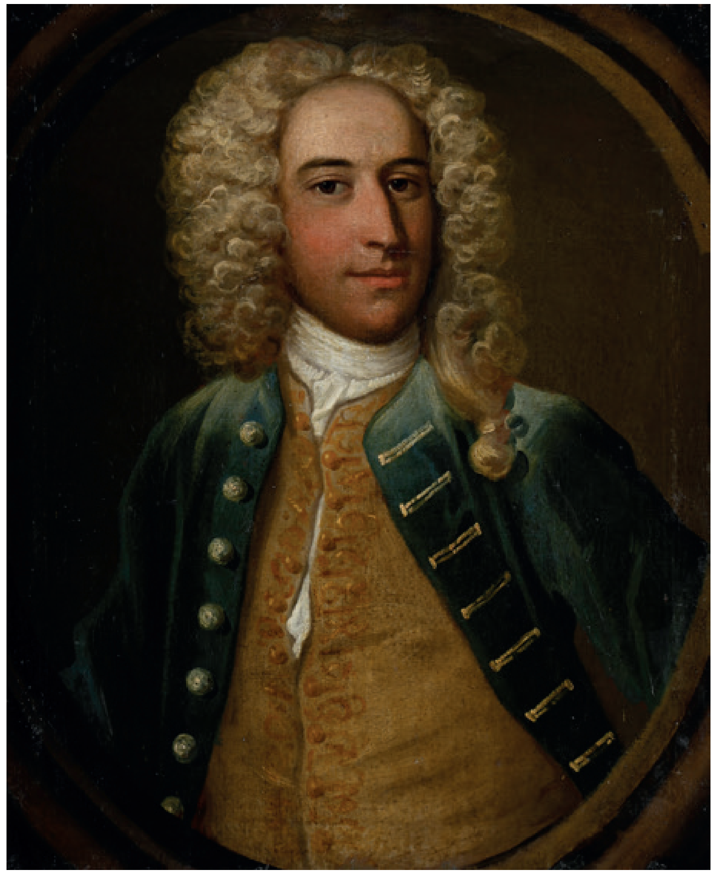
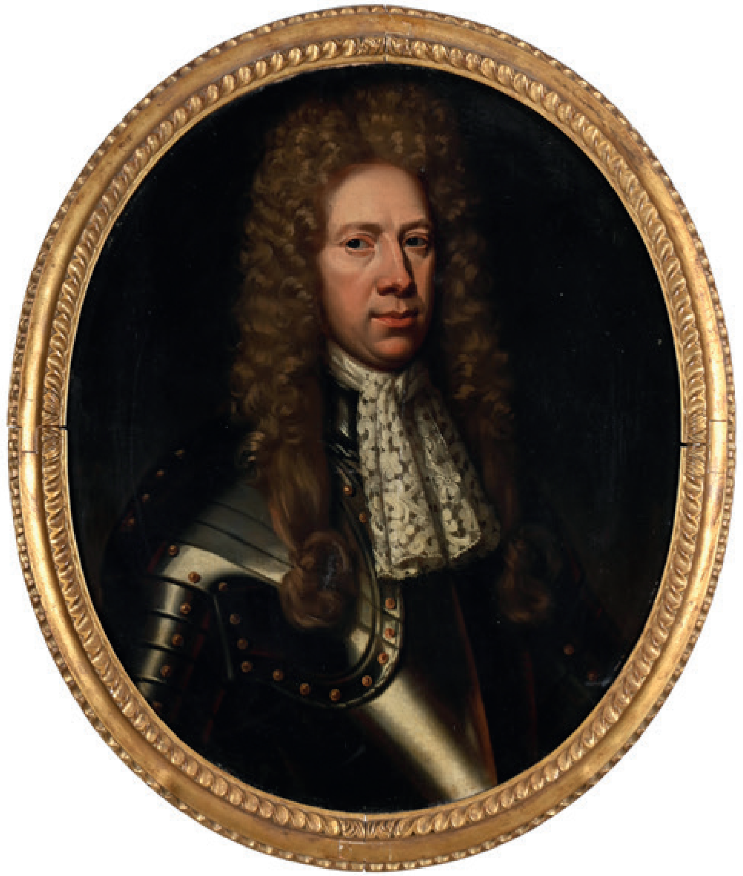


171

171
ENGLISH SCHOOL (18TH CENTURY)
PORTRAIT OF A GENTLEMAN IN A BLUE JACKET AND GOLD BUTTONED WAISTCOAT
Oil on canvas, feigned oval
70 x 48cm (27½ x 18¾ in.)

Provenance:
Private Collection, Lancashire Estate

£800-1,200

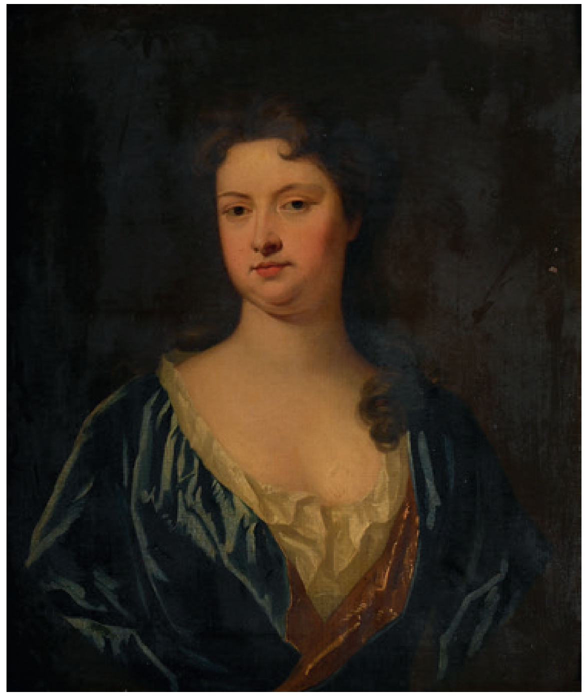


172

172
JOHN SCOUGALL (BRITISH CIRCA 1645-1737)
PORTRAIT OF A GENTLEMAN, HALF-LENGTH, IN ARMOUR WITH A JABOT
Oil on canvas, oval
73.5 x 61.5cm (28¾ x 24 in.)

Provenance:
Lady Heron-Maxwell (according to label on verso)
Sale, Christie's, London, 9 September 1999, lot 13
Private Collection, Lancashire Estate

£1,000-1,500



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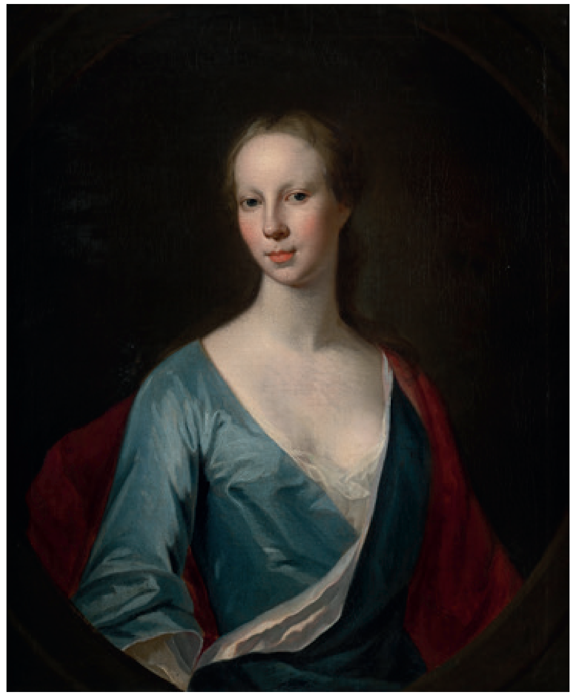


174

173
FOLLOWER OF THEODORE HEINZ
PORTRAIT OF BRIDGET, DAUGHTER OF SIR JOHN MONSON
Oil on canvas
77 x 63cm (30¼ x 24¾ in.)

According to the hand written label verso, the sitter is identified as Bridget, daughter of Sir John Monson [?], married to Sir Charles Barrington

£700-1,000

174
CIRCLE OF SIR GODFREY KNELLER (BRITISH 1646-1723)
PORTRAIT OF A YOUNG WOMAN IN A BLUE DRESS
Oil on canvas, feigned oval
74 x 62cm (29 x 24¼ in.)

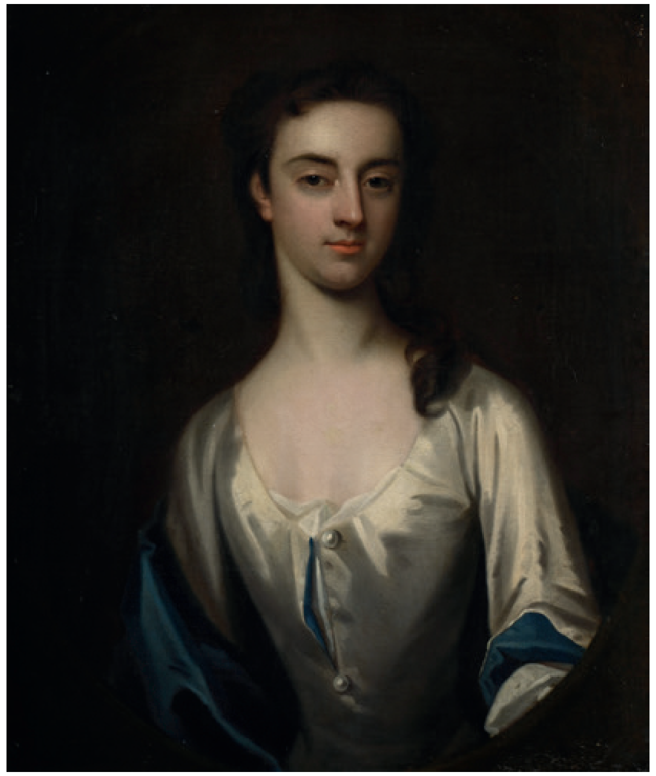
Provenance:
Private Collection, Lancashire Estate

£1,000-1,500

175
ENGLISH SCHOOL (18TH CENTURY)
PORTRAIT OF A LADY WEARING A WHITE DRESS
Oil on canvas
77 x 63cm (30¼ x 24¾ in.)

Provenance:
Private Collection, Lancashire Estate

£1,500-2,500



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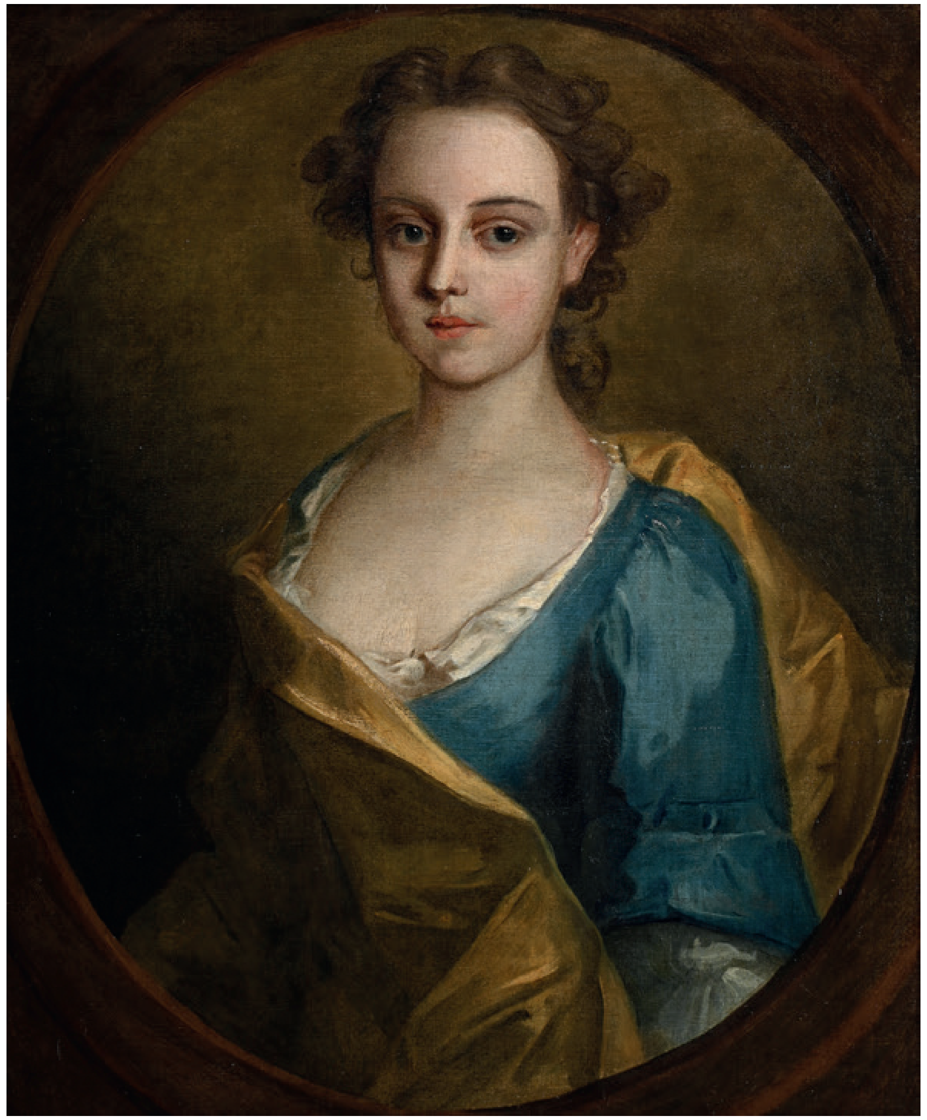


176

176

PHILIPPE MERCIER (GERMAN 1689-1760)

PORTRAIT OF LADY MARY WATSON WENTWORTH, HALF-LENGTH, IN A BLUE DRESS

Oil on canvas, feigned oval

Signed and indistinctly dated '174*' (lower left)

76.2 x 63.3cm (30 x 24¾ in.)

Provenance:

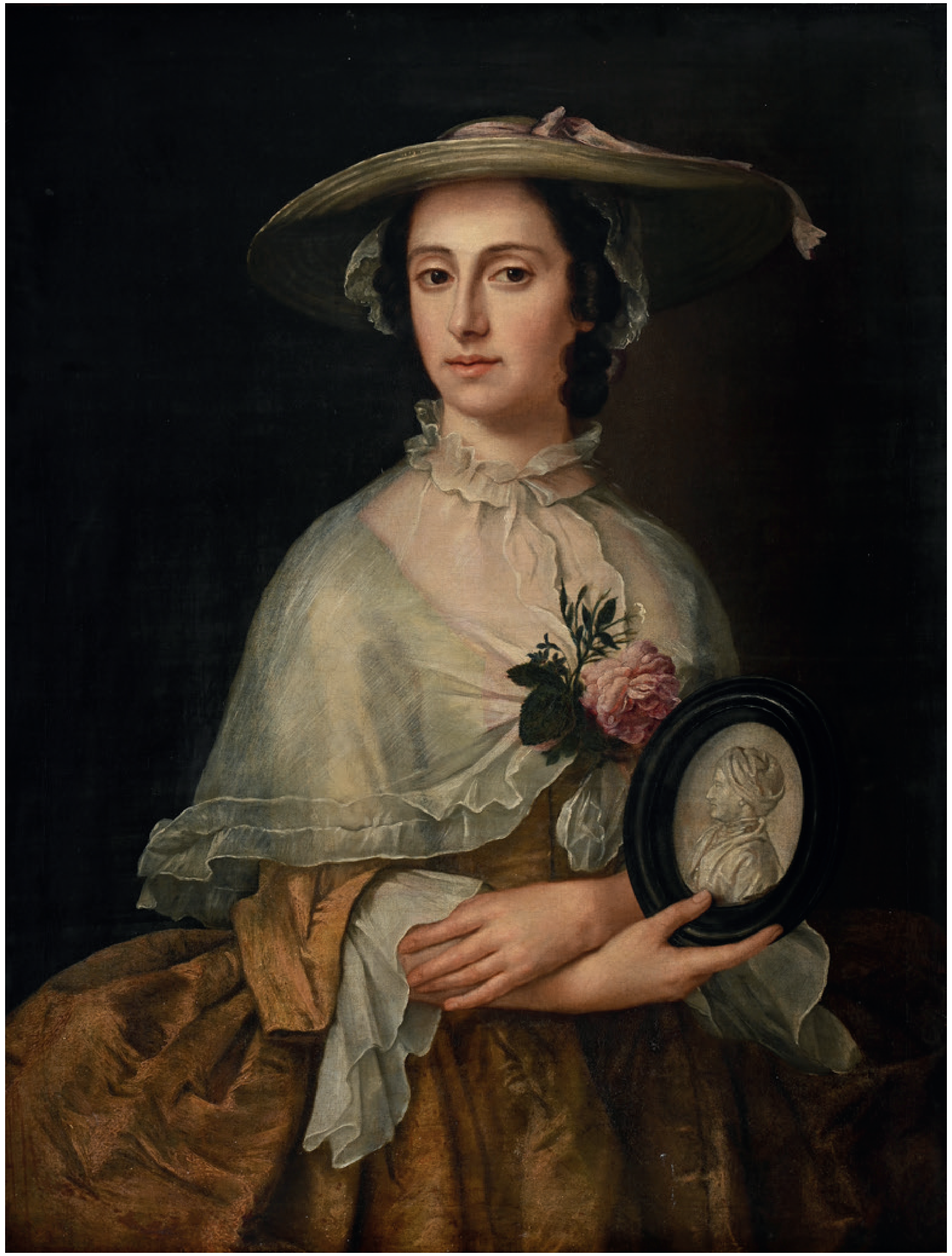
Sale, Bonhams, London, 12-13 April 2022, lot 40

Literature:

J. Ingamells and R. Raines, 'A Catalogue of the Paintings, Drawings and Etchings of Philip Mercier', in *The Walpole Society*, 1976-78, vol. 46, p. 38, no. 123 (as dated 1742)

The present portrait of Lady Mary-Watson Wentworth, the sister of the future Prime Minister, the 2nd Marquess of Rockingham, featured on the BBC's television programme, Fake or Fortune (series 5, programme 3), in which it was authenticated by Brian Allen, who in a letter to the vendor, dated 6 May 2016 confirmed the painting's authenticity and that it was the portrait listed as no. 123 in Ingamell's manuscript for the catalogue that the former edited when he was the Hon. Editor of the Walpole Society.

£2,500-3,500



177

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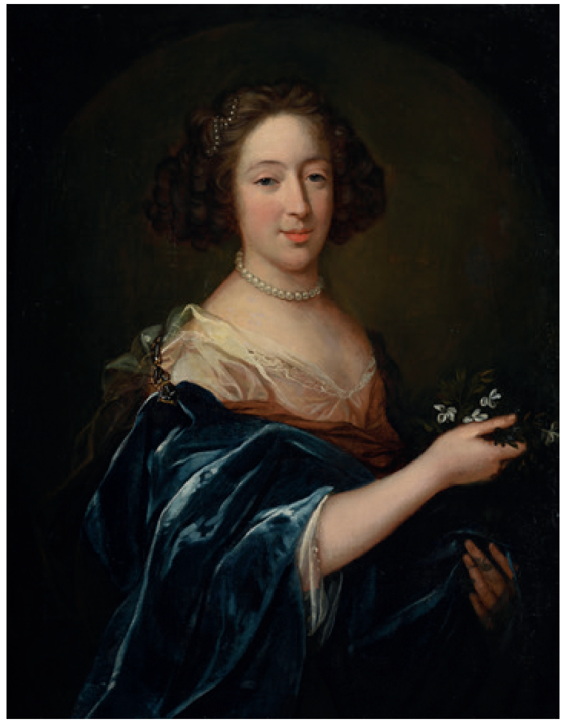
CIRLCE OF JOSEPH HIGHMORE (BRITISH 1692-1780)

PORTRAIT OF A LADY HOLDING A MINIATURE

Oil on canvas

88.5 x 68.5cm (34¾ x 26¾ in.)

£4,000-6,000



178

178

CIRCLE OF THOMAS HUDSON (BRITISH 1701-1779)

PORTRAIT OF A LADY IN BLUE ROBE, PEARL NECKLACE, WITH PEARLS IN HER HAIR

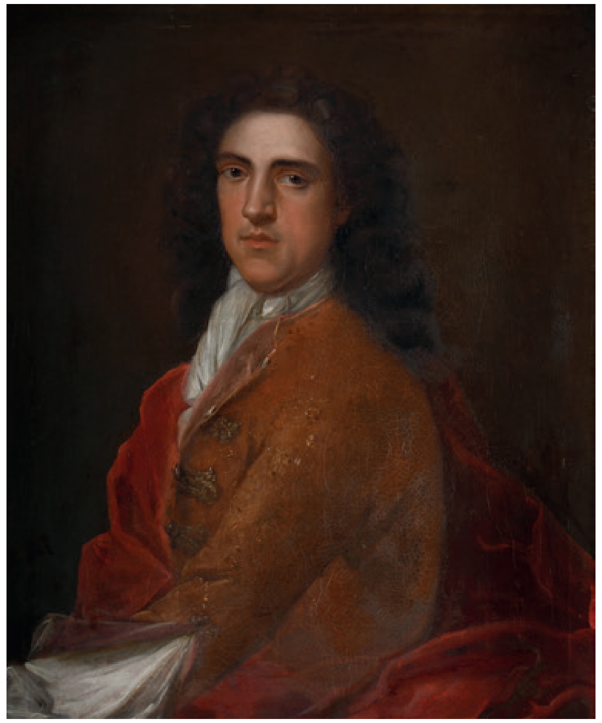
Oil on canvas, feigned oval

87.2 x 68.5cm (34¼ x 26¾ in.)

Provenance:

Private Collection, Lancashire Estate

£800-1,200



179

179

CIRCLE OF JONATHAN RICHARDSON (BRITISH 1677-1745)

PORTRAIT OF A GENTLEMAN IN A LIGHT BROWN JACKET

Oil on canvas

79.2 x 64cm (31 x 25 in.)

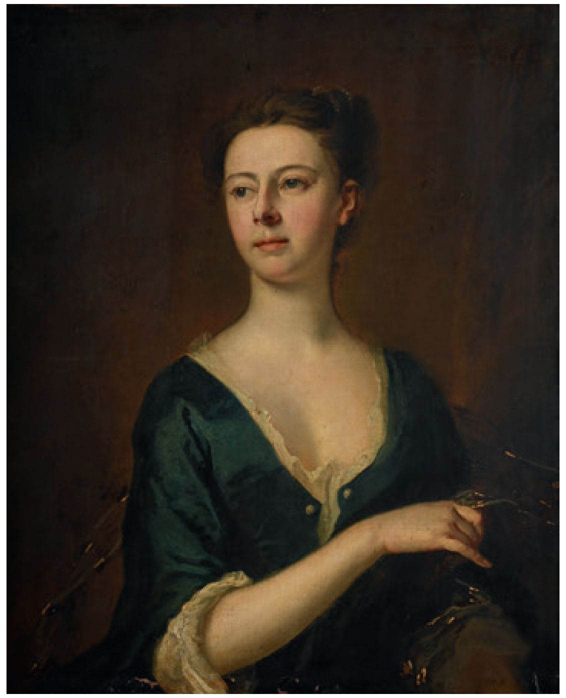
In a silvered Lely frame

Provenance:

George Richmond, R.A.

Sale, Christie's, London, 1 May 1897, lot 55, as After Sir J. Reynolds, where acquired by 'Wecker'

£600-800



180

180

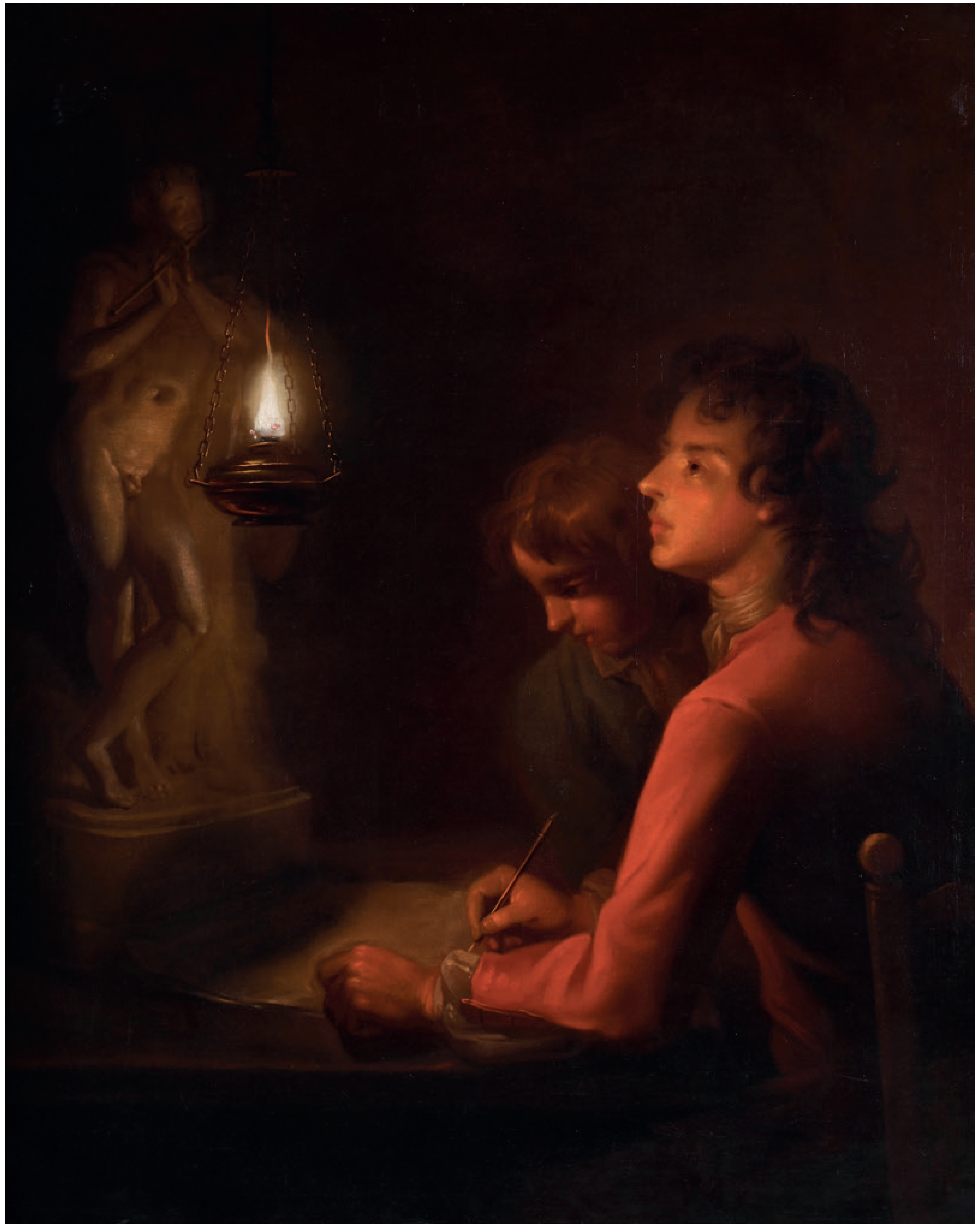
FOLLOWER OF SIR GODFREY KNELLER

PORTRAIT OF A LADY IN A BLUE DRESS

Oil on canvas

74 x 61.5cm (29 x 24 in.)

£1,500-2,500



181

181

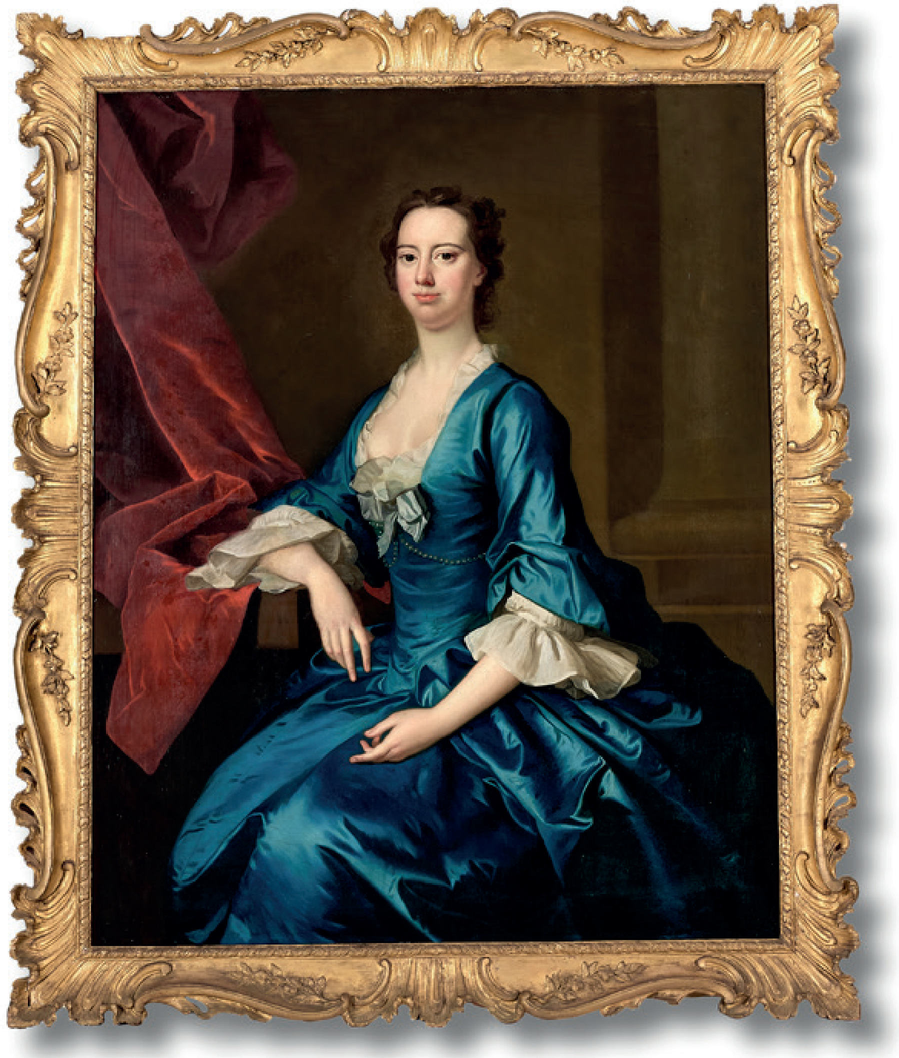
ENOCH SEEMAN (BRITISH 1690-1744)

SELF PORTRAIT WITH THE ARTIST'S BROTHER ISAAC (D.1751)

Oil on canvas

127 x 101cm (50 x 39¾ in.)

£6,000-8,000



182

182

ATTRIBUTED TO THOMAS HUDSON (BRITISH 1701-1779)
PORTRAIT OF HESTER LEGH
Oil on canvas
124 x 99cm (48¾ x 38¾ in.)

Provenance:
The Legh family, Adlington Hall, Cheshire

Literature:
'Adlington Hall, Cheshire: The Seat of Mr. A.M.R. Legh', *Country Life*, 29 July 1905, p. 130, 'The Drawing-Room'.

G. Nares, 'Adlington Hall, Cheshire - III: The home of Mrs. Legh', *Country Life*, 12 December 1952, p. 1960, fig. 2 'The mid-Georgian staircase in the West front.

Hester Legh, née Lee, was the wife of Charles Legh (1697-1781). She was the daughter of Robert Lee and through him inherited an estate at Wincham. Charles and Hester perhaps made the most extensive and fashionable improvements to Adlington Hall and its parkland. The south front has a pediment frieze above the tall portico entrance with its four Ionic columns, and is inscribed 'Charles and Hester Legh 1757'.

£3,000-5,000

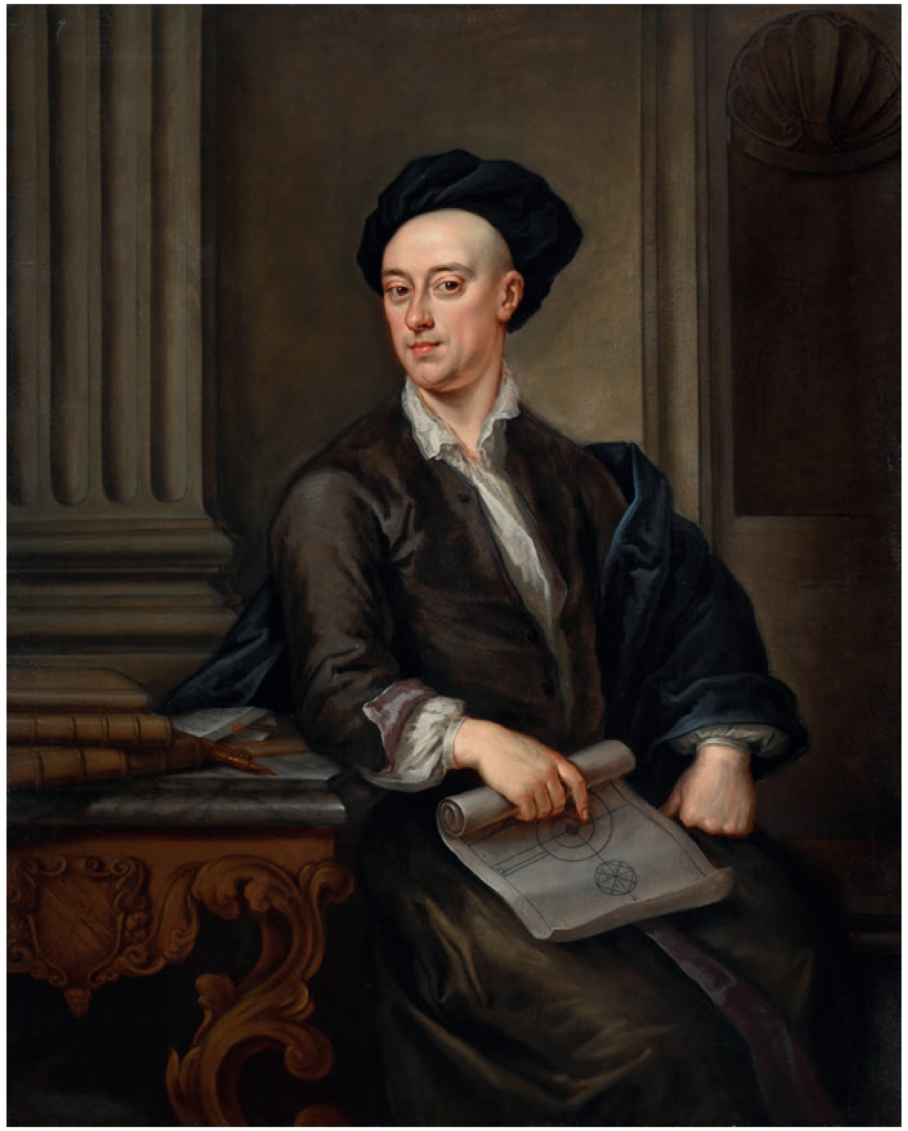
183

ISAAC WOOD (BRITISH 1689-1752)
PORTRAIT OF SIR JAMES DARCY LEVER (1703-1742)
Oil on canvas
Signed and dated '1730' (lower right); further inscribed to letter 'To Jas Lever Jun / Mertn / London' (centre left)
127 x 101.5cm (50 x 39¾ in.)
Unframed

Provenance:
Messrs Appleby, London, 1950 (according to a photograph in the Heinz Library)
Sale, 25 January 1973, lot 115 (as a portrait of Lord Lever by Hogarth), for £9,400
Where acquired by a private collector

This portrait depicts the Lancashire merchant, politician and patron Sir James Darcy Lever of Alkrington Hall (1703-1742) (1). Set within a grand neo-classical interior, the sitter is depicted wearing an informal turban or cap and sitting next to a carved and gilded table bearing the Lever of Alkrington coat of arms (2). Furthermore, the gentleman holds a diagram of an archimedean spiral and a drawing of a squared circle, allusions to classical mathematics and geometry.

Sir James descended from the affluent Levers of the North-West of England, whose earliest recorded presence in that area dates to the thirteenth century (3). He is recorded as having matriculated at Brasenose College, Oxford in 1723, appointed High Sheriff of Lancashire in 1736, and eventually knighted in 1737. Apart from this portrait, Lever's most significant piece of patronage was the commissioning of the Venetian architect Giacomo Leoni (1686-1746) to rebuild Alkrington Hall in 1735-6. Alkrington Hall is more widely known for being the oldest Palladian House in Lancashire (4).



183

Born in Lincolnshire in 1721, the artist Isaac Whood (1688/9-1752) was recorded as a portrait painter, copyist, picture dealer and antiquarian. His most significant works include a set of portraits known as Dr Burton's Commoners in the collection of Winchester College (5). This lot, signed by the artist, is typical of the painter's powerful baroque portraits and was created during the most prolific decade of his career.

£3,000-5,000

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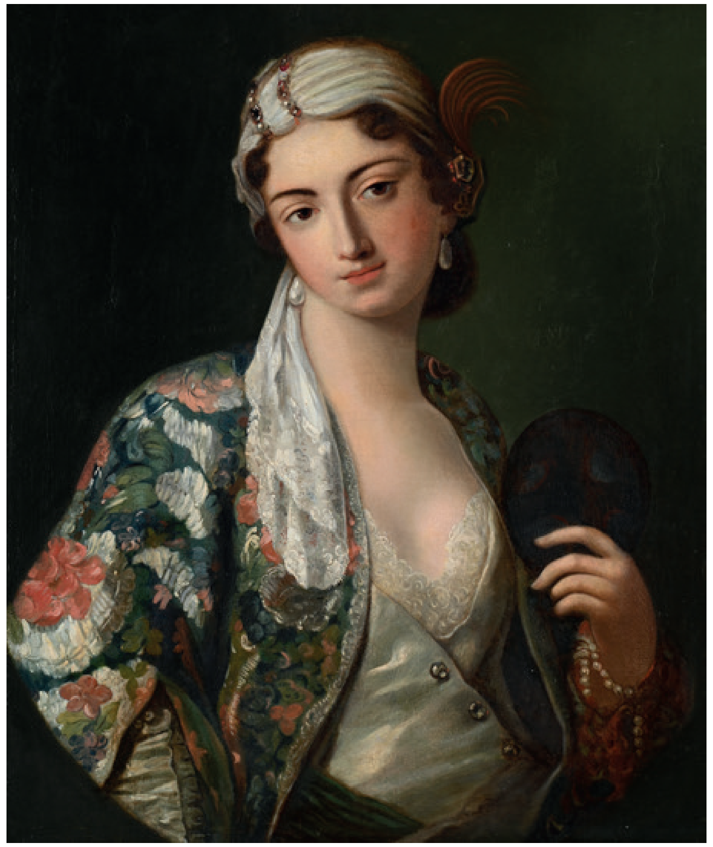
[1] Although the portrait was formerly called John Lever of Darcy Lever (1701-1794), it seems that this identification was based on an incorrect reading of the inscription on the painting.

[2] E. Baines, *History of the County Palatine and Duchy of Lancaster*, vol. 2, London 1836, p. 566.

[3] P. Hanks, R. Coates and P. McClure, The Oxford Dictionary of Family Names in Britain and Ireland, vol. 3, Oxford 2016, p. 1576.

[4] C. Hartwell, M. Hyde and N. Pevsner, *Lancashire: Manchester and the South East*, London 2004, p. 39.

[5] C. Rowell, 'Portraits of 'Dr. Burton's Commoners' and Winchester College', in *The British Art Journal*, vol. XIV, no. 1, 2013, pp. 3-17.



184

184

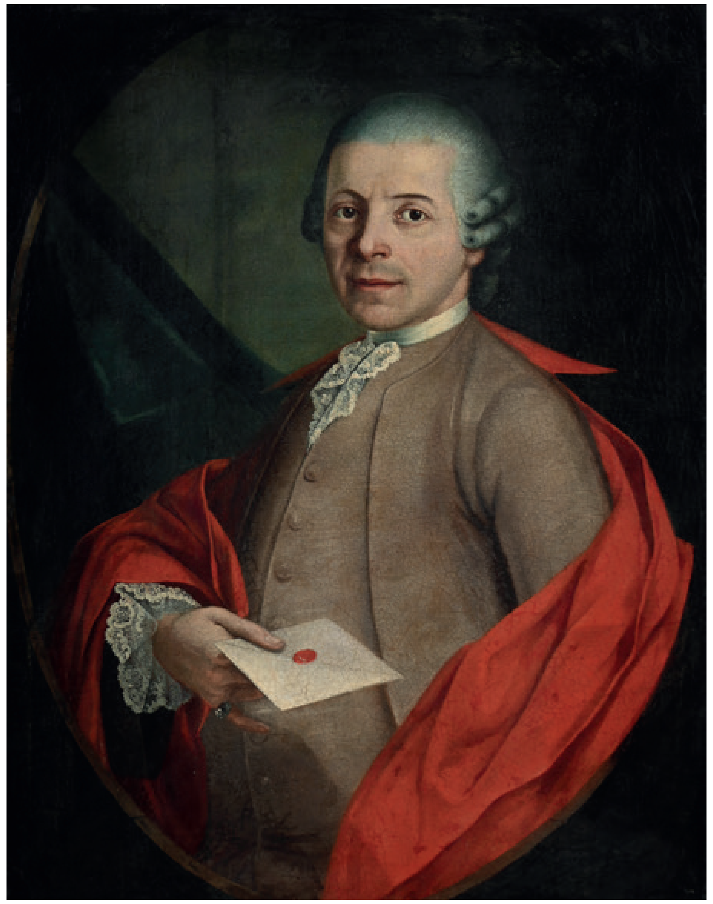
ATTRIBUTED TO FELICITA (SARTORI) HOFFMAN (ITALIAN 1713-1782), AFTER ROSALBA CARRIERA (1675-1757)

PORTRAIT OF A LADY IN MASQUERADE DRESS, BELIEVED TO BE FELICITA SARTORI
Oil on canvas
66 x 55.7cm (25 x 21¾ in.)

Felicita Sartori was the pupil of the celebrated pastel painter Rosalba Carriera. It is recorded that Sartori painted a number of copies in oils of Carriera's pastels.

In the early 18th century, Rosalba Carriera, a Venetian pastellist of international renown, established the European fashion for pastel portraits, inspiring a number of vocations, including Maurice Quentin de La Tour. A brilliant image of rococo, this "Turkish-style" portrait, an allusion to the lavish Venice of costume balls, also embodies the period's taste for fanciful orientalism. The model holds a mask in her hand, like Thalie, the muse of comedy. However, beyond allegory, the artist's preferred genre, we recognize the features of Felicita Sartori, one of her closest assistants. After thirteen years of collaboration, Sartori moved to Dresden and entered the service of Augustus III of Saxony as miniaturist and artistic tutor to his daughters.

£1,500-2,000



185

185

AUSTRIAN SCHOOL (18TH CENTURY)

PORTRAIT OF A GENTLEMAN HOLDING A LETTER
Oil on canvas, feigned oval
86.5 x 67cm (34 x 26¼ in.)

£1,000-1,500

186

AFTER MAURICE-QUENTIN DELATOUR (FRENCH 1704-1788)

MADAME DE POMPADOUR
Pastel on linen
175 x 127cm (68¾ x 50 in.)

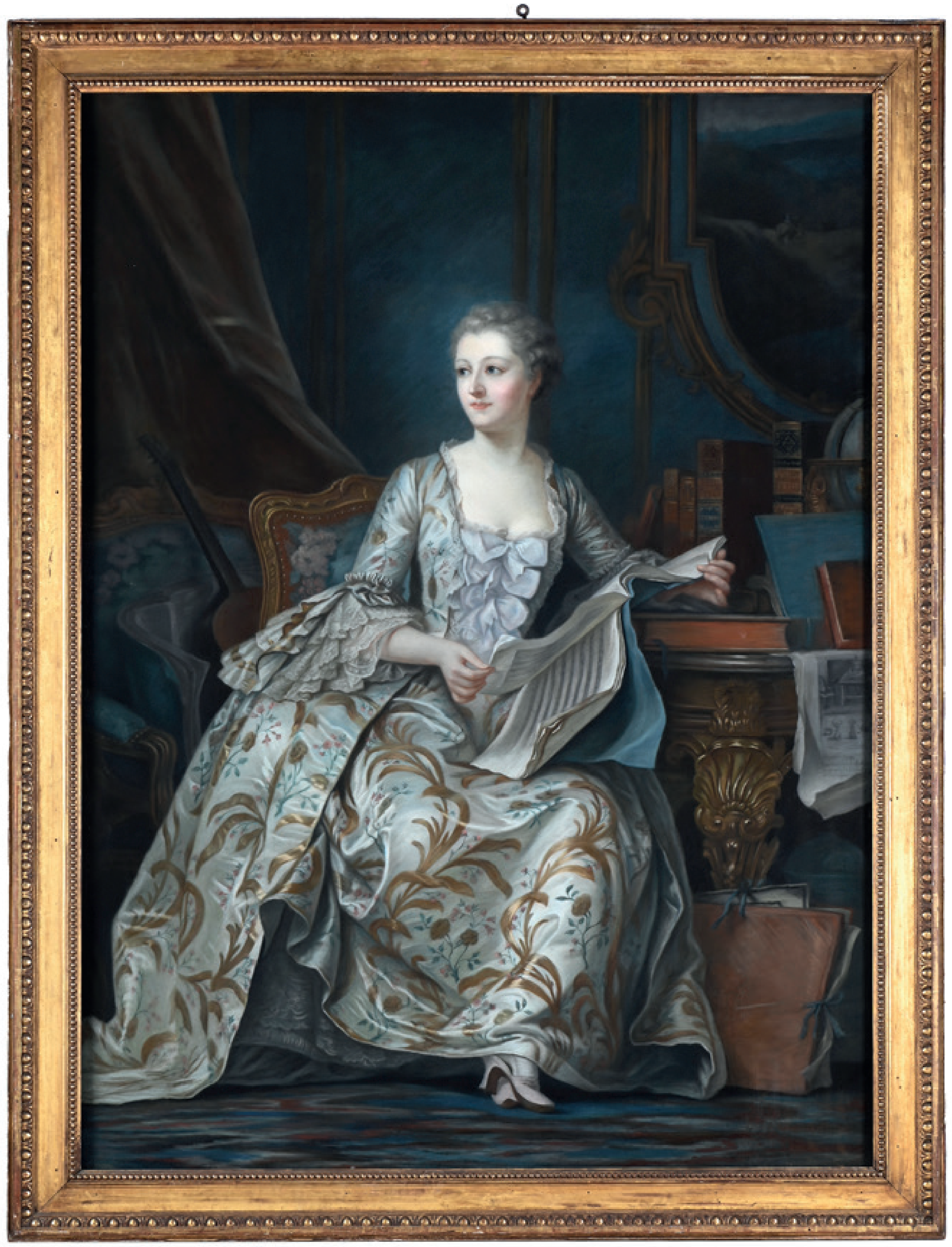
Provenance:
Sale, Christie's, London, 18 April 1903, (sold for 300gns)
Where purchased by Sir J.G Tollmache Sinclair
Sale, Christie's, London, 4 April 1913, lot 78, (sold for 82 gns)
Where purchased by Mr Cohen
Sale, Christie's, London, 11 May 1923, lot 72, (sold for 40 gns)
Where purchased by Mr Arnot
Sale, Christie's, London, 23 May 1924, lot 60, (sold for 29 gns)
Where purchased by Mr Tucker
Sale, Pantheon, September 1972
where purchased by the present owner

Literature:
Sir John George Tollmache Sinclair, *Larmes et Sourires*, Paris 1912

After the original work now in the Louvre, Paris. This portrait of Madame de Pompadour (1721-1764), was commissioned by Louis XV's mistress in 1749, and created in order to emphasise her evolving relationship with the King. By the early 1750s, Madame de Pompadour ceased to be the King's mistress, taking on instead a role as friend and confidante.

She is portrayed as an idealised beauty with evidence of her cultivation and enlightened tastes in literature, her refined aesthetic sensibilities, and her talent in music.

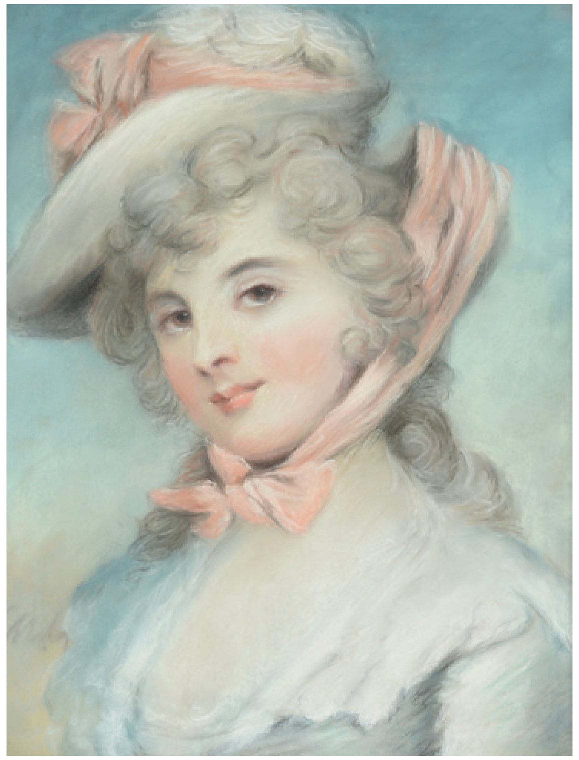
The portrait took several years to complete, due to a combination of legitimate excuses and bad faith by Delatour, and was finally exhibited at the Salon of 1755.



186

In 1797, three decades after Madame de Pompadour's death, the picture reappeared when offered by Lespinasse d'Arlet to the Museum central des arts (then the name given to the Louvre), which refused it. It was then sold at auction in 1803, and purchased by the dealer Paillet by whom it was sold the following year to the Musée spécial de l'École française in Versailles. Not until 1838, was the work finally acquired by the Louvre.

£5,000-7,000

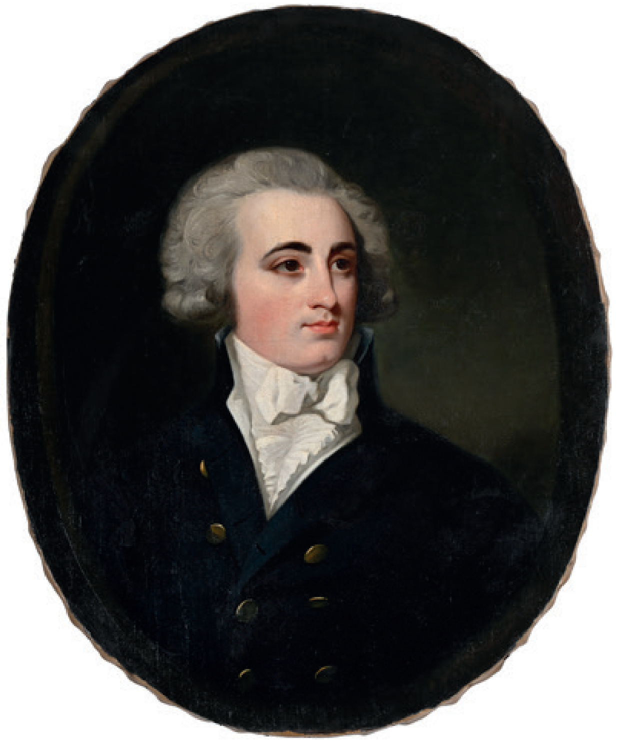


187

187

OZIAS HUMPHRY (BRITISH 1742-1810)
PORTRAIT OF A LADY WITH A BONNET
Pastel
49.5 x 38cm (19¼ x 14¾ in.)

£2,000-3,000

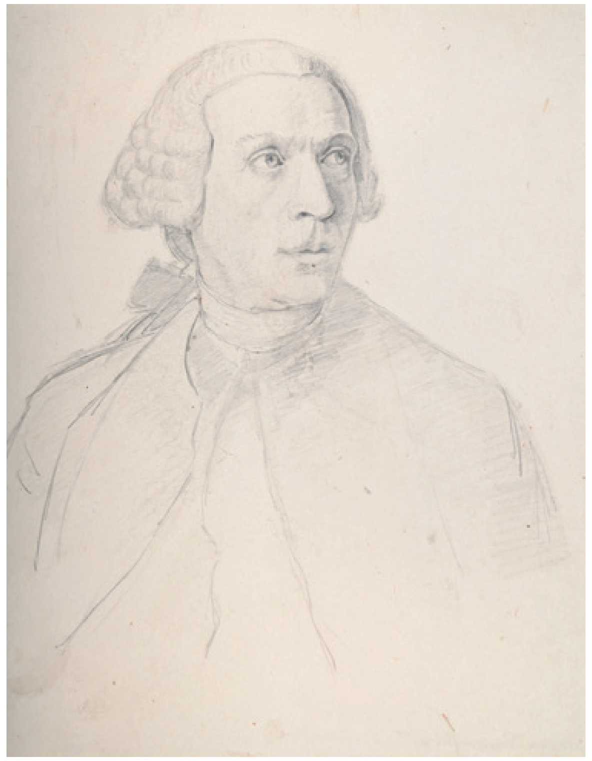


188

188

BRITISH SCHOOL (18TH CENTURY)
PORTRAIT OF NAVAL OFFICIER IN A BLUE COAT
Oil on canvas, oval
77 x 63cm (30¼ x 24¾ in.)
Unframed

£1,000-1,500



189

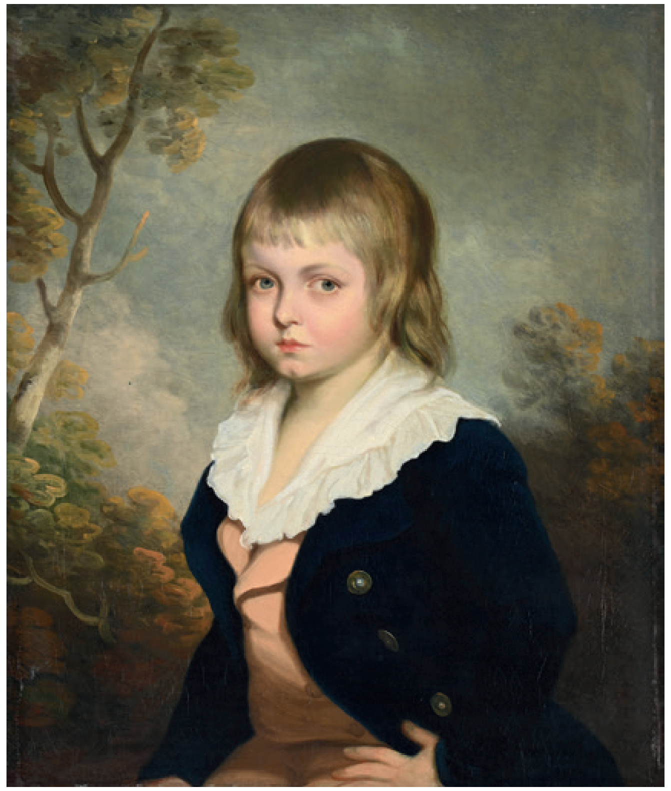
189

FOLLOWER OF NATHANIEL DANCE HOLLAND
PORTRAIT OF A GENTLEMAN WEARING A WIG
Pencil on paper
21.2 x 16.4cm (8¼ x 6¼ in.)
Unframed

Provenance:
William Drummond, London

After the drawing in the The British Museum, n. 1898,0712.39

£300-500

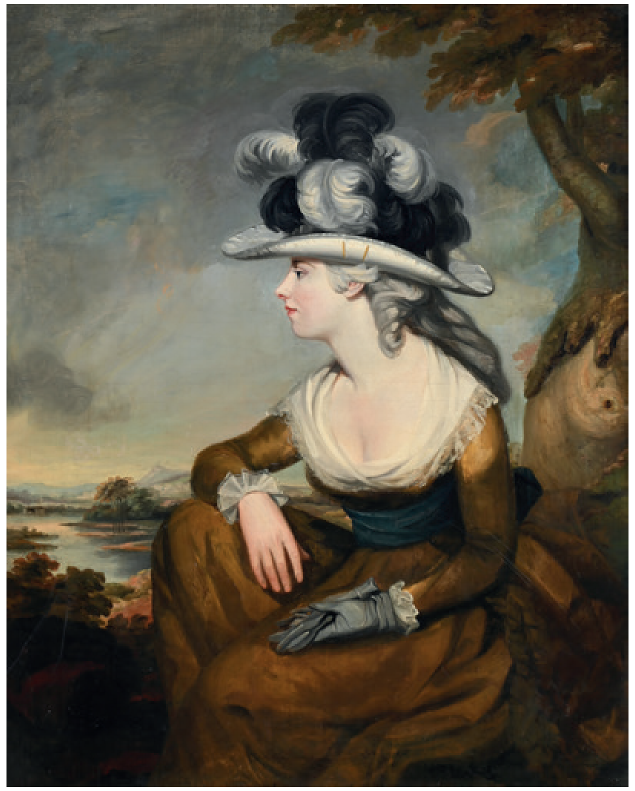


190

190

ENGLISH SCHOOL (18TH CENTURY)
PORTRAIT OF A BOY, HALF-LENGTH IN A BLUE COAT
Oil on canvas
61 x 50.8cm (24 x 20 in.)

£1,000-1,500



191

191

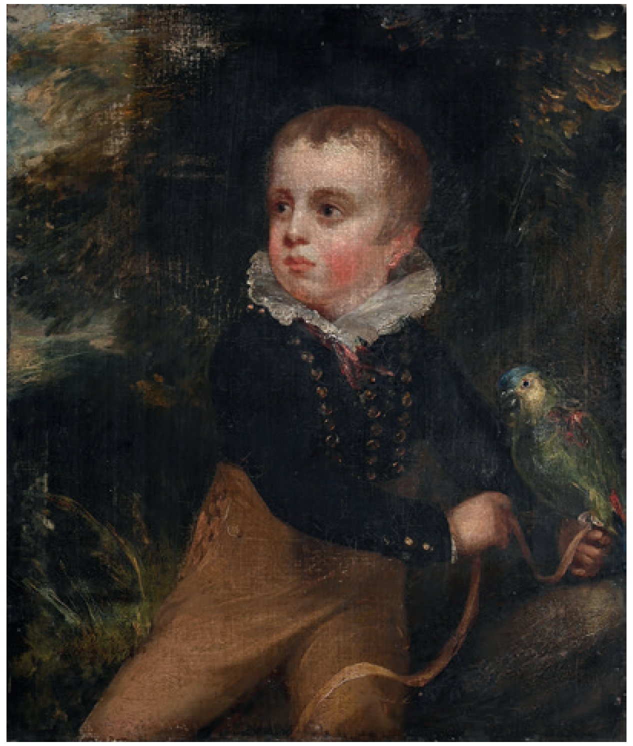
FOLLOWER OF JOSHUA REYNOLDS
PORTRAIT OF A SEATED LADY WEARING A FEATHERED HAT
Oil on canvas
127 x 102.5cm (50 x 40¼ in.)

£600-800

192

ENGLISH SCHOOL (18TH CENTURY)
PORTRAIT OF A BOY WITH A PARROT
Oil on canvas
76 x 63.5cm (29¾ x 25 in.)
Unframed

£1,000-1,500



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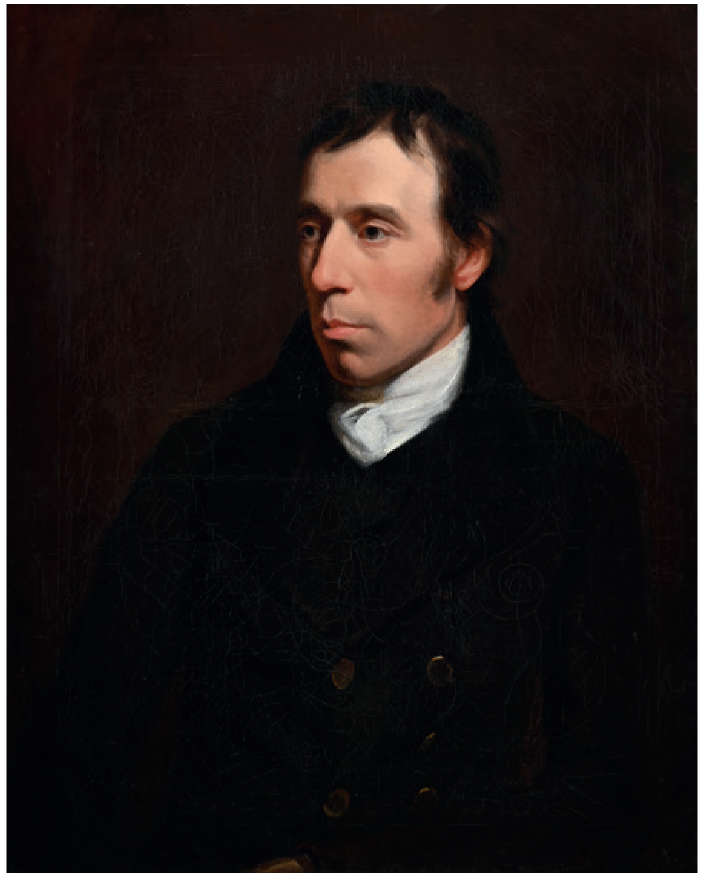


193

193

JOHN OPIE (BRITISH 1761-1807)

PORTRAIT OF JOHN GAY OF RAINTHORPE HALL, NORWICH

Oil on canvas

71 x 61cm (27¾ x 24 in.)

Provenance:

The sitter's grandson, Rev. Canon William Harding Girdlestone (1805-1884) (by whom described as 'the most speaking likeness ever painted')

Sale, Christie's, London, *British and Victorian Paintings*, 27 May 2004, lot 91

Acquired from the above by Mr Viv Hendra (1951-2021)

Literature:

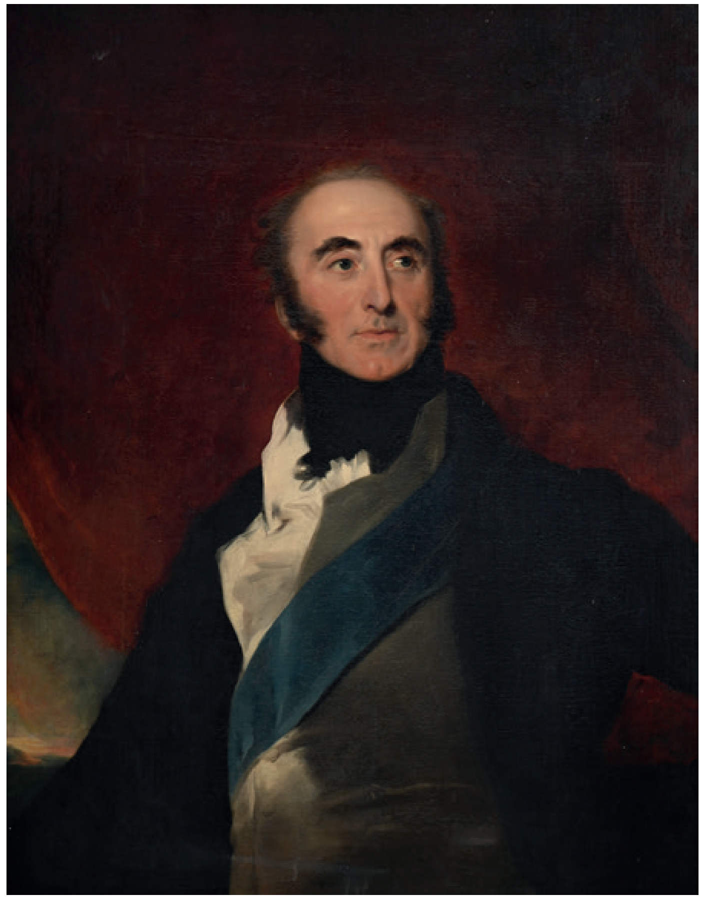
J. J. Rogers, *Opie and his Works*, pp. 94-5

A. Earland, *John Opie and his Circle*, p. 277

Exhibited:

John Opie: a celebration of the "Cornsh Wonder", Royal Cornwall Museum Truro 29/09/2007-19/01/2008, no. 37

£3,000-5,000



194

194

STUDIO OF SIR THOMAS LAWRENCE (BRITISH 1769-1830)

PORTRAIT OF LORD ABERCORN

Oil on canvas

90 x 69cm (35¼ x 27 in.)

Provenance:

National Museum of American Art, Smithsonian Institution, Washington, DC

Sale, Sotheby's Arcade, New York, Sale 1201, June 9, 1987, lot 144

Property of a Connecticut Family Collection

Sale, Grogan & Company, Boston, *The Fall Auction*, 15 November 2020, lot 185

Literature:

US National Museum Report, 1919, pp. 23-24, 147

The American Magazine of Art, vol XI, no. 10, August 1920, illus. p. 350, no. 14, December 1920

National Gallery of Art, Washington, DC, Catalogue, 1922, p. 56, illus. p. 58; 1926, p. 67, illus. p. 54

The Washington Star, August 7, 1938, Kenneth Garlick, *A Catalogue of Paintings, Drawings, and Pastels of Sir Thomas Lawrence*, The Walpole Society, 1964, vol. XXXIX, p. 13

£3,000-5,000

195

JOHN OPIE (BRITISH 1761-1807)

PORTRAIT OF LADY ARTHUR SOMERSET (ELIZABETH BOSCAWEN), CIRCA 1800-1807

Oil on canvas

94 x 72cm (37 x 28¼ in.)

Provenance:

The collection of Viscount Falmouth, Rev. George Somerset (1875)

Thence by descent to Mrs Stapleton (Elizabeth Anne Somerset)

Spink and Sons, London

John Levy Galleries, New York

Private Collector

Morris Art Gallery, Daytona Beach, Florida

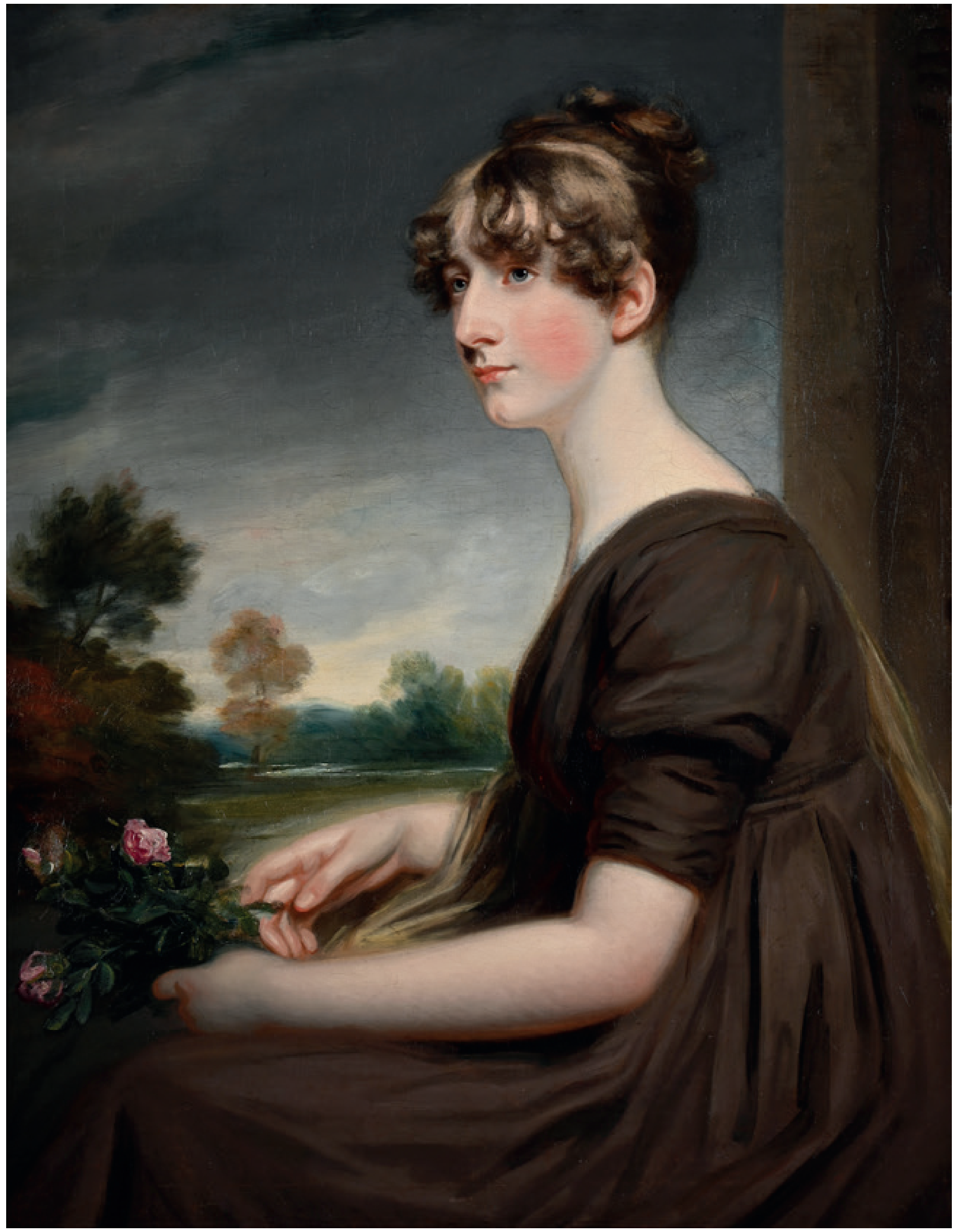
Sale, Christie's, New York, *Important Paintings by Old Masters*, 18 January 1983, lot 92

Literature:

John Joe Rogers, *Opie and His Works; Being a Catalogue of 760 Pictures*, Paul And Dominic Colnaghi And Co. & Netherton And Worth, London & Truro, 1878, p.164

Hon. Elizabeth Boscawen was the daughter of George Evelyn Boscawen, 3rd Viscount Falmouth and Elizabeth Anne Crewe. She married Lord Arthur John Henry Somerset, son of Henry Somerset, 5th Duke of Beaufort and Elizabeth Boscawen Somerset (Duchess of Beaufort), on 23 June 1808. She died on 2 March 1872. Her married name became Somerset.

£4,000-6,000



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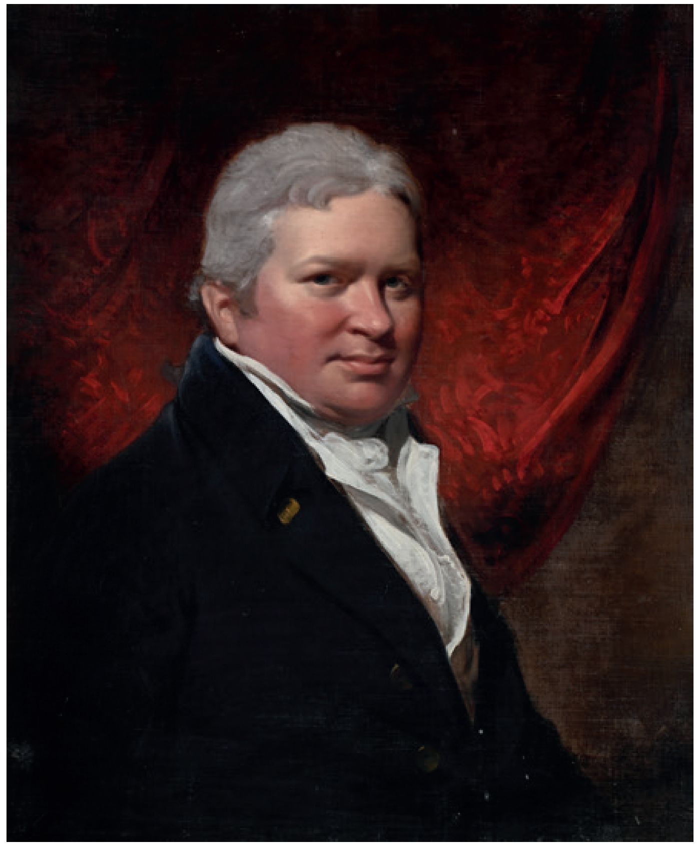


196

196

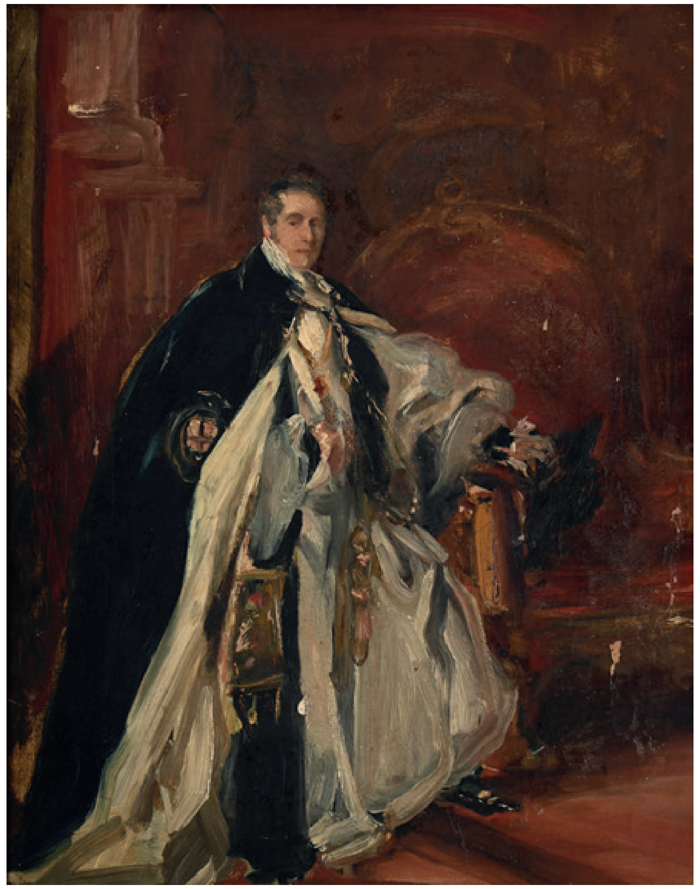
ARCHER JAMES OLIVER (BRITISH 1774-1842)
PORTRAIT OF PETER NOUIALLE (1766-1845)
Oil on canvas
76 x 63cm (29¾ x 24¾ in.)

Provenance:
From a member of the Rudge family
Thence by descent

Peter Nouialle (1766-1845), was the son of Peter Nouialle Senior (1723-1809), a Huguenot silk manufacturer, and Justice of the Peace of Greatness House in Sevenoaks, Kent. Peter Junior has a sister, Anne Rudge (née Nouialle), who was an amateur artist, and whose portrait is offered in this sale, lot 198.

Both this portrait of Peter and the portrait of his sister, Anne, were commissioned by their father on occasion of each of their respective engagements.

£1,000-1,500



197

197

SIR MARTIN ARCHER-SHEE (BRITISH 1769-1850)
A SKETCH FOR THE PORTRAIT OF CHARLES RICHARD SUMNER, PRELATE OF THE ORDER OF THE GARTER
Oil on canvas
45 x 35cm (17½ x 13¾ in.)

The final portrait of Charles Richard Summer was painted by Shee in 1833, and depicts the sitter in a slightly different pose - this time seated and facing the opposite side. The work was produced as a mezzotint by Samuel Cousins.

£800-1.200

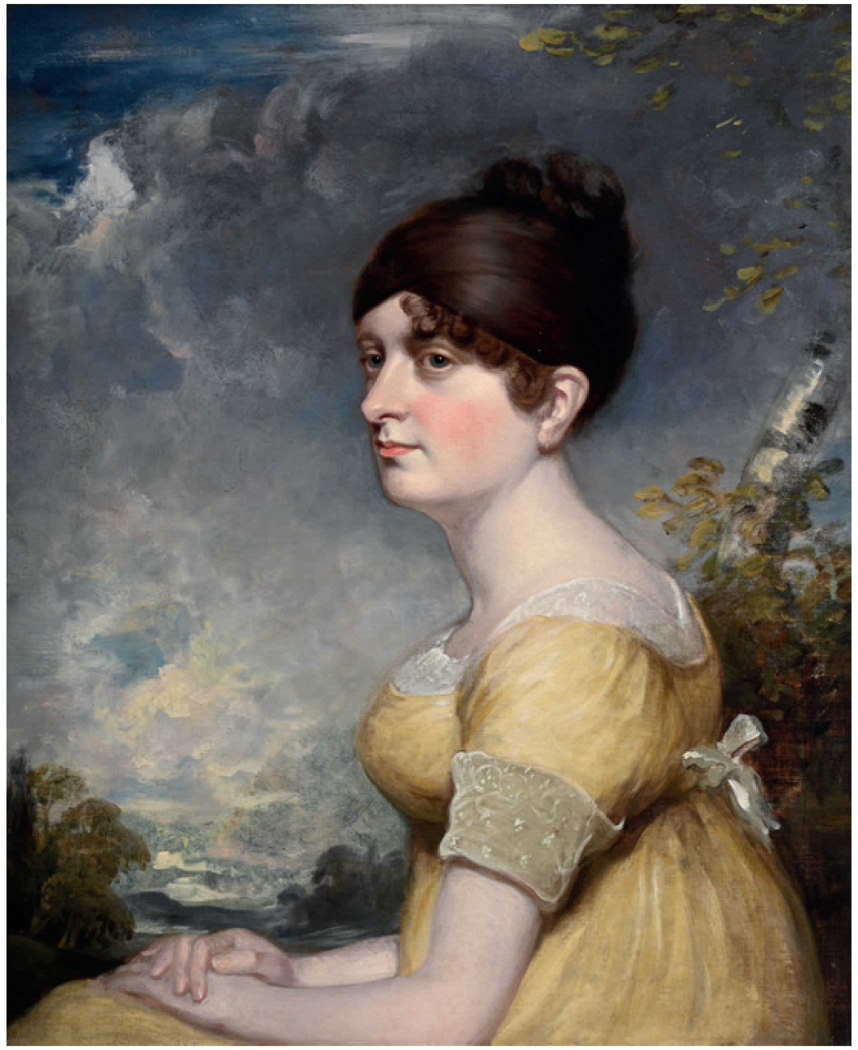
198

MATHER BROWN (BRITISH 1761-1831)
PORTRAIT OF ANNE RUDGE (NÉE NOUIALLE) (1761-1836)
Oil on canvas
74 x 62cm (29 x 24¼ in.)

Provenance:
The collection of a member of the Rudge family
Thence by descent

The authenticity of this painting has previously been confirmed on the basis of photographs by Dorinda Evans.

£2,000-3,000



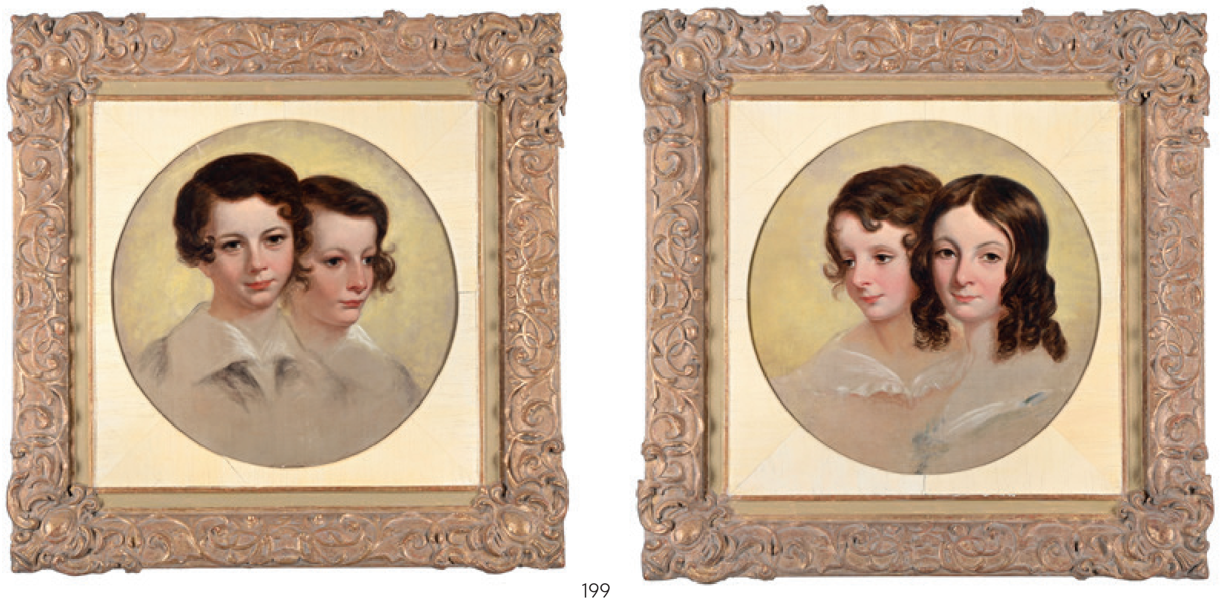
198

199

FOLLOWER OF SIR THOMAS LAWRENCE
A PAIR OF HEAD STUDIES OF BOYS AND GIRLS
Oil on canvas, framed, tondo
44cm (17¼ in.) diameter (2)

It has previously been suggested that the children depicted in these studies may be the children of Queen Victoria.

£400-600



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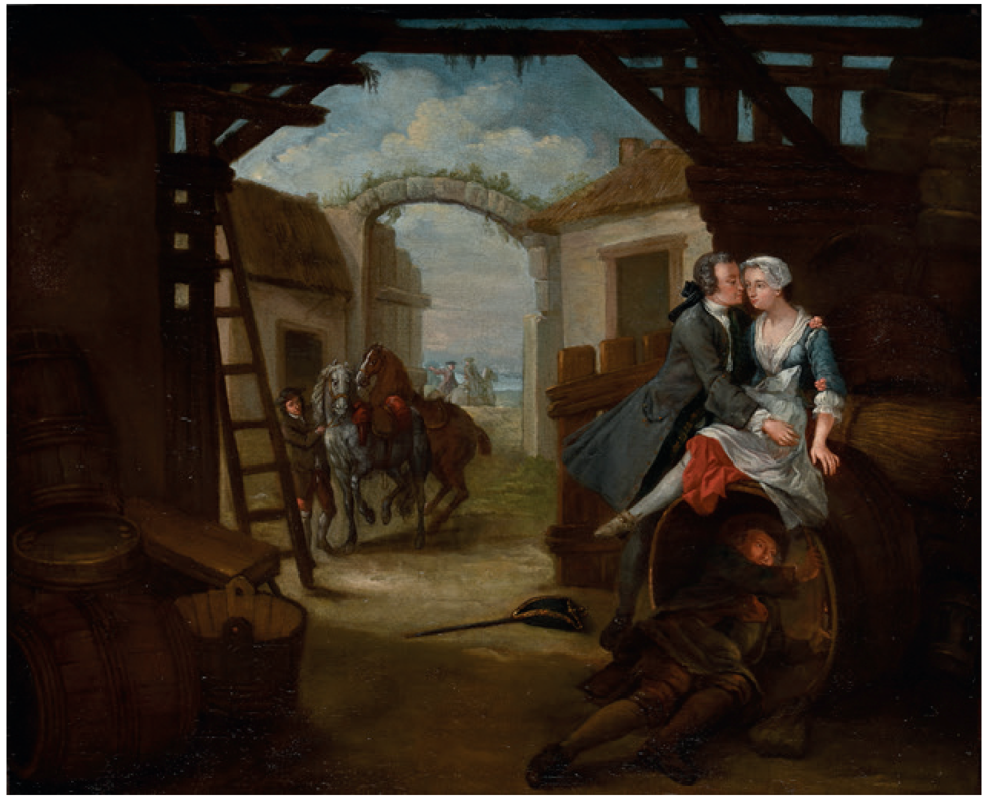
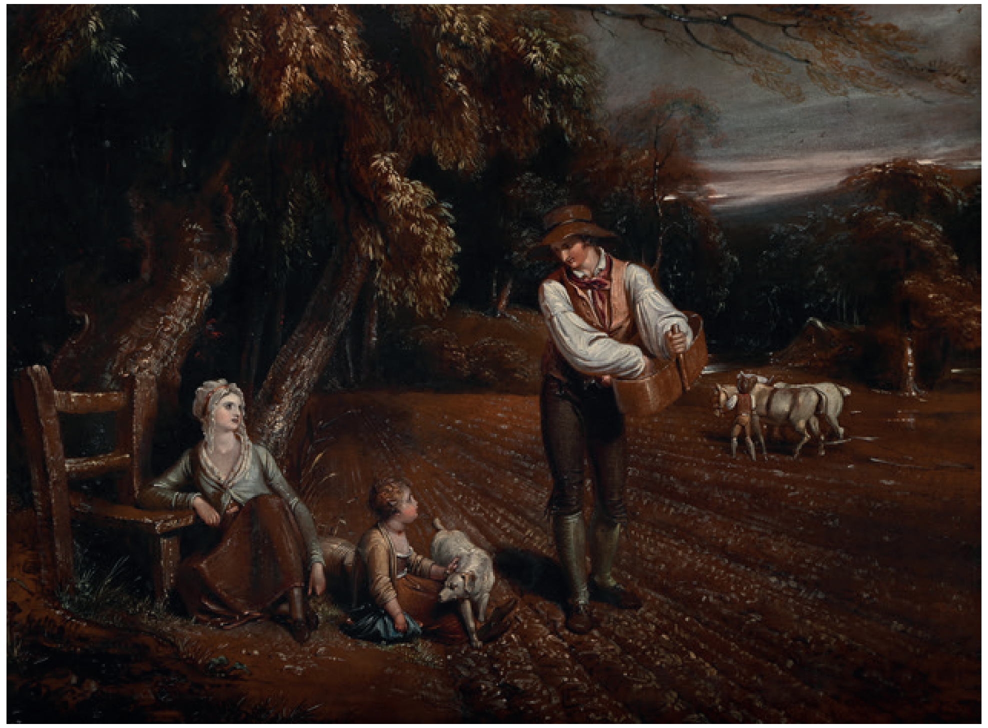


200



201

200

FOLLOWER OF WILLIAM HOGARTH
A COUPLE AT THE COOPER'S
Oil on canvas
48.5 x 59.5cm (19 x 23¼ in.)

£2,500-3,500

201

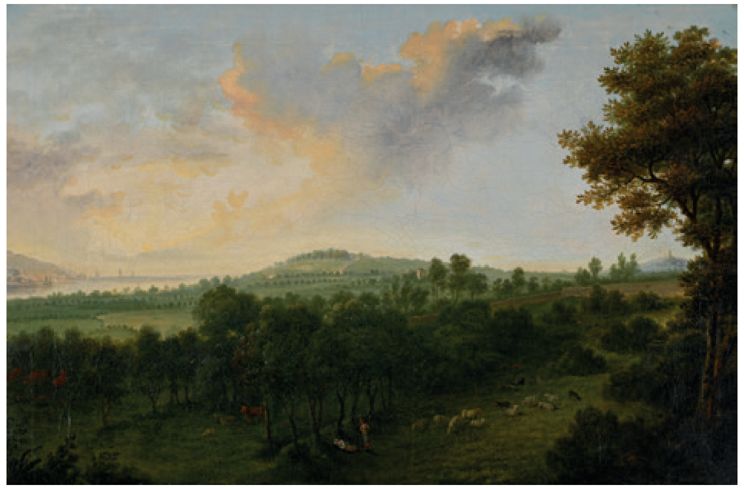
RICHARD WESTALL (BRITISH 1765-1836)
SEEDING THE FIELD
Oil on canvas laid to board
57 x 75cm (22¼ x 29½ in.)

£800-1,200

202

EDMUND GARVEY (BRITISH *CIRCA* 1740-1813)
A HILLSIDE LANDSCAPE, POSSIBLY BATH
Oil on canvas
43 x 65cm (16¾ x 25½ in.)

£2,000-3,000

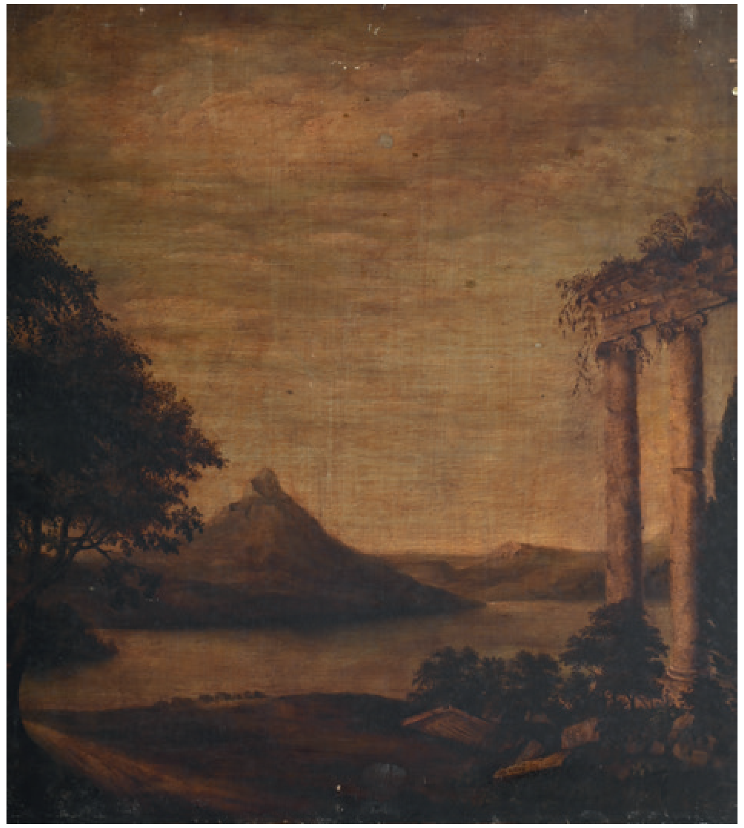


202

203

ATTRIBUTED TO SIR BOURCHIER WREY, 6TH BARONET OF TAWSTOCK (BRITISH *CIRCA* 1715-1784)
VIEW OF GREECE
Oil on canvas
Signed and indistinctly dated '1759 [?]' (lower right)
92 x 79cm (36 x 31 in.)
Unframed

£800-1,200



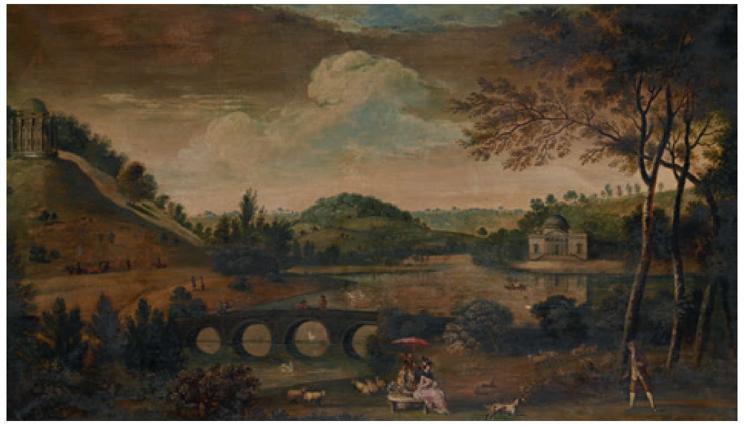
203

204

MANNER OF GEORGE CUITT
FIGURES IN THE GARDENS AT STOURHEAD WITH THE TEMPLE OF APOLLO AND THE PANTHEON BEYOND
Oil on paper laid on canvas
73.2 x 124.2cm (28¾ x 48¾ in.)

The Neo-Palladian-style palace on the right exhibits a striking resemblance to Chiswick House

£800-1,200



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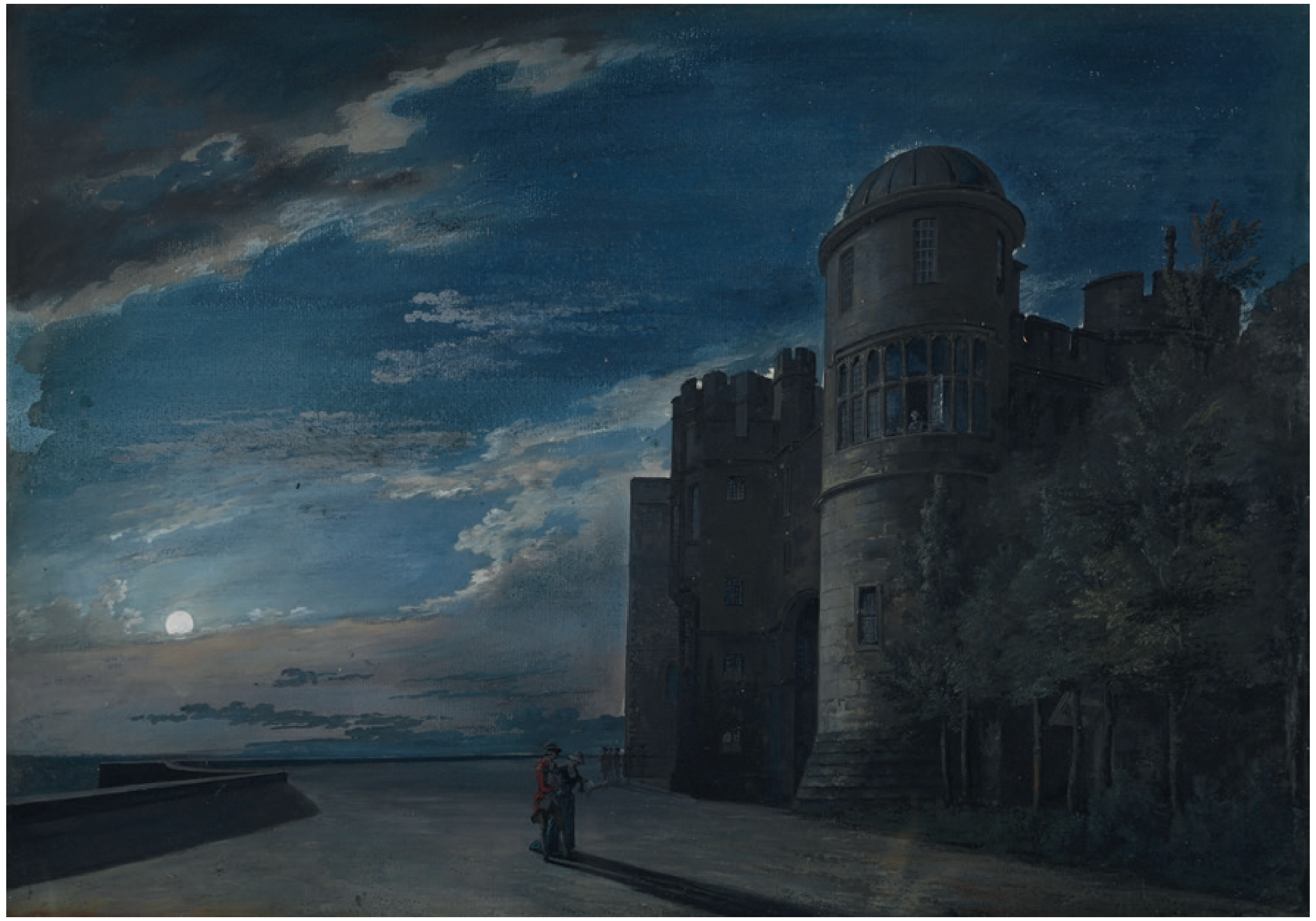


205

205

PAUL SANDBY (BRITISH 1731-1809)

WINDSOR CASTLE FROM THE NORTH TERRACE LOOKING EAST AT NIGHT

Bodycolour

Inscribed ' This and three other views of Windsor were clean'd and repar'd for Sr. Wlm Parsons in the year-1813 by his friend Jno. Milward of Artillery Place Finsbury Square' (verso to the mount)

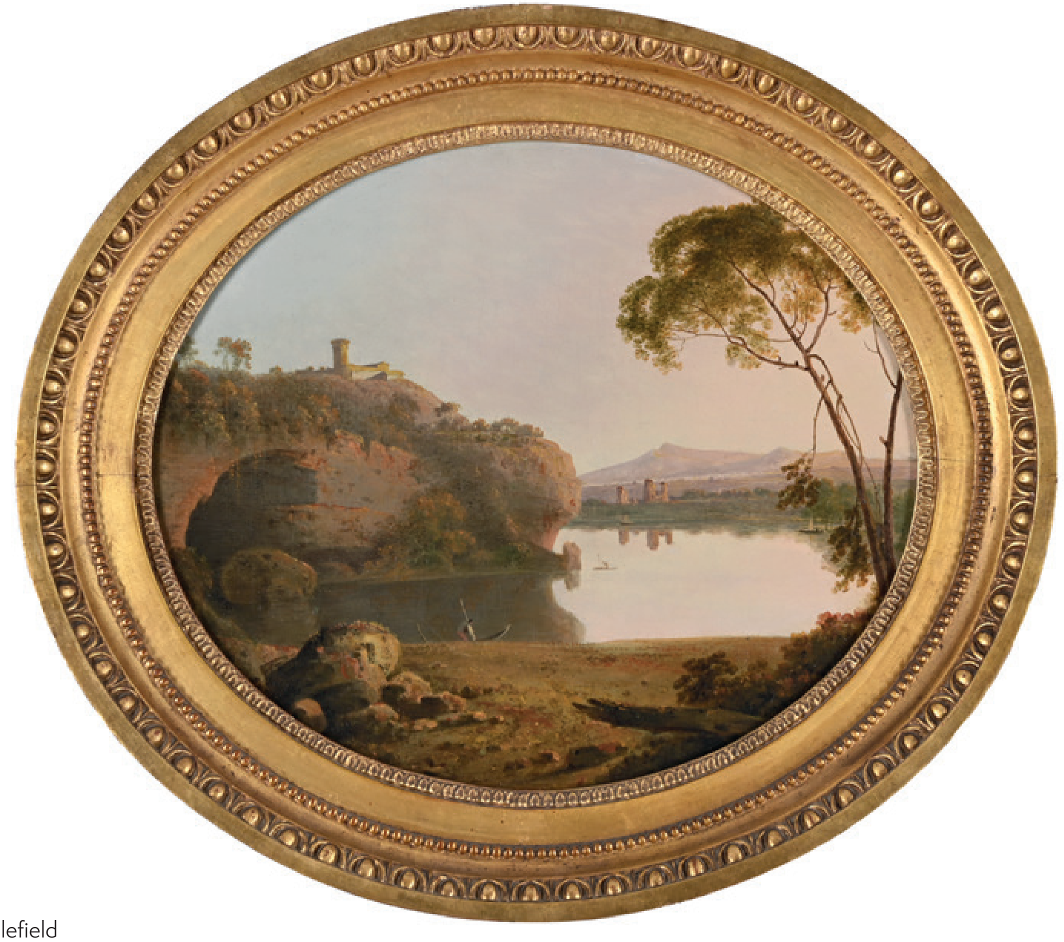
39 x 56cm (15¼ x 22 in.)

Provenance:

The Collection of William Parsons (by 1813)

Another view of Windsor depicting Eton College, with the same inscription, was sold by John Mitchell Fine Paintings in January 2017

£6,000-8,000



206

206

JOSEPH WRIGHT OF DERBY
(BRITISH 1734-1797)
LAKE NEMI
Oil on canvas, oval
29 x 34cm (11¼ x 13¼ in.)

Provenance:

The collection of Sir Gilbert Inglefield

Thence by descent

Literature:

B. Nicholson, *Joseph Wright of Derby, Painter of Light, 2 vols.*, New York and London 1968, Cat No. 254

£10,000-15,000

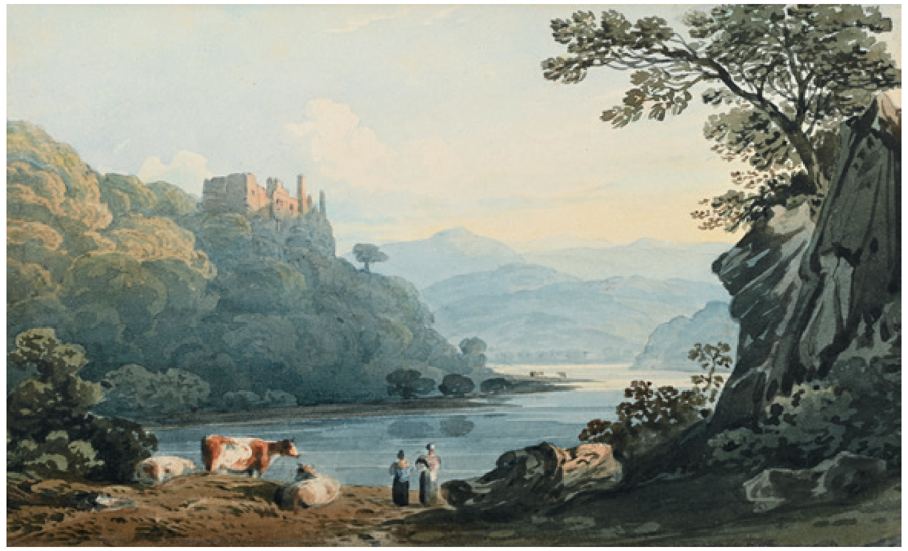
Joseph Wright of Derby spent nearly two years travelling in Italy between 1773, and 1775 with much of his time being spent in and around Rome, with a brief sojourn to Naples, exploring Pompeii and Herculaneum, as well as the wonders of the Amalfi coast in 1774.

Before coming to Italy, landscape painting had played a very insignificant role in Wright's work, but The Eternal city and the surrounding areas exposed Wright to the wonderful Italian countryside, all bathed in a dazzling Mediterranean light.

This newfound appreciation for landscape painting was something which would continue throughout the artist's career. Fifteen years after his return to England in 1792, the artist wrote to his friend John Leigh Philips *'I know not how it is, tho' I am engaged in portraits and made a dead colour of a half length yesterday, I find myself continually stealing off and getting to Landscapes.'*

Very few of Wright's Italian subjects were painted in Italy. Most, like the work offered here, were worked up when he returned to England from drawings or gouache sketches, he made on the spot. *Lake Nemi*, painted in 1782, was originally conceived as a pair, with the second view being of *San Felice Circeo, near Gaeta*. Both Lake Nemi and San Felice Circeo were views which the artist repeatedly returned to.

Sir Gilbert Inglefield (1909-1991) was a British architect and Mayor of London (1967-1968). In 1957, he was appointed chairman of the Barbican Committee, responsible for building the Barbican Estate.



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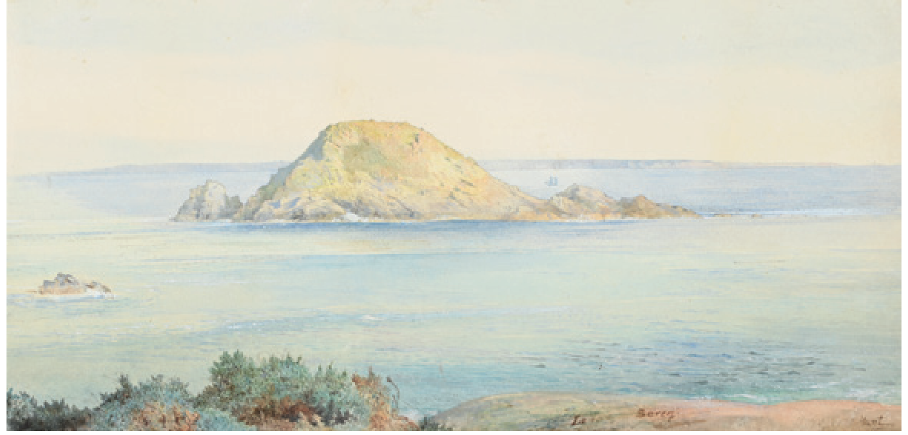

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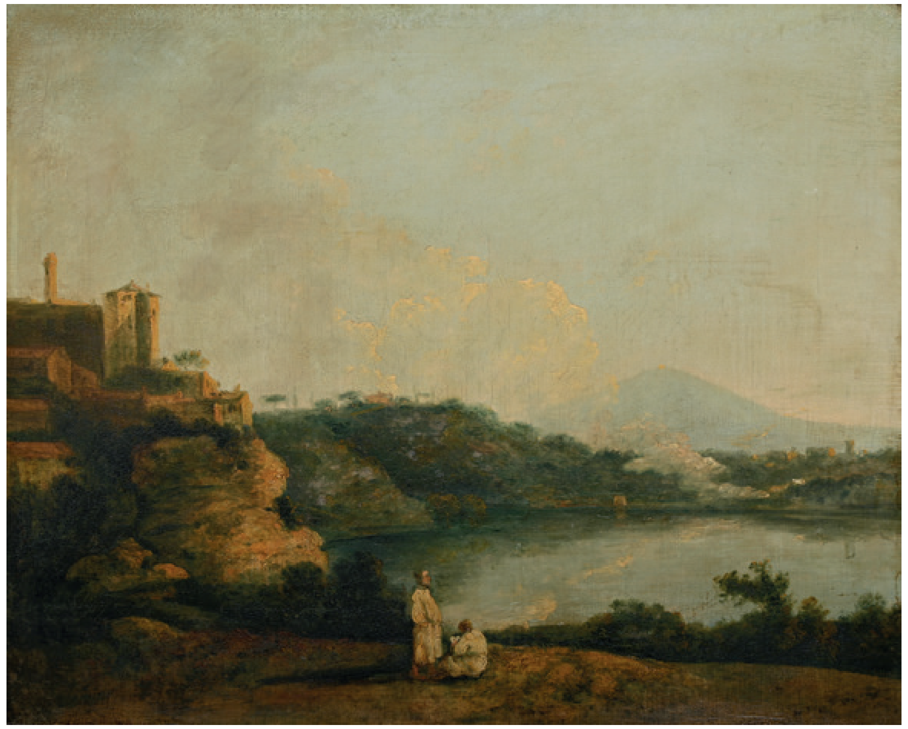


209

207

JOHN VARLEY (BRITISH 1778-1842)

BERRY POMEROY CASTLE ABOVE THE RIVER DART, DEVON

Pencil and watercolour

13.5 x 21cm (5¼ x 8¼ in.)

Provenance:

Leger Galleries, London, September 1968

The Boydell Galleries, Liverpool

Sale, Bonhams, London, *Fine British and Continental Watercolours and Drawings*, 29 November 2000, lot 59

Sale, Sotheby's, London, *British Pictures*, 19 March 2003, lot 263

Sale, Christie's, London, *Old Masters Part II, Paintings, Sculpture, Drawings and Watercolours*, 3 July 2024, lot 250

Several versions of this Italianate composition by Varley are known, identified as either Brougham Castle, Northumberland, or Berry Pomeroy Castle, Devonshire. Of the two possibilities, it seems more likely that the view in the present lot is Berry Pomeroy Castle, due to similarities with Thomas Girtin's earlier treatment of the same subject (see Christie's *The Collection of the Late Mrs T.S Eliot*, 20 November 2013, lot 273).

£600-800

208

ALFRED WILLIAM HUNT (1830-1896)

VIEW OF SARK

Pencil, watercolour and white heightening

Partially inscribed and signed (lower right)

16.5 x 34.5cm (6¼ x 13½ in.)

£300-500

209

FOLLOWER OF RICHARD WILSON

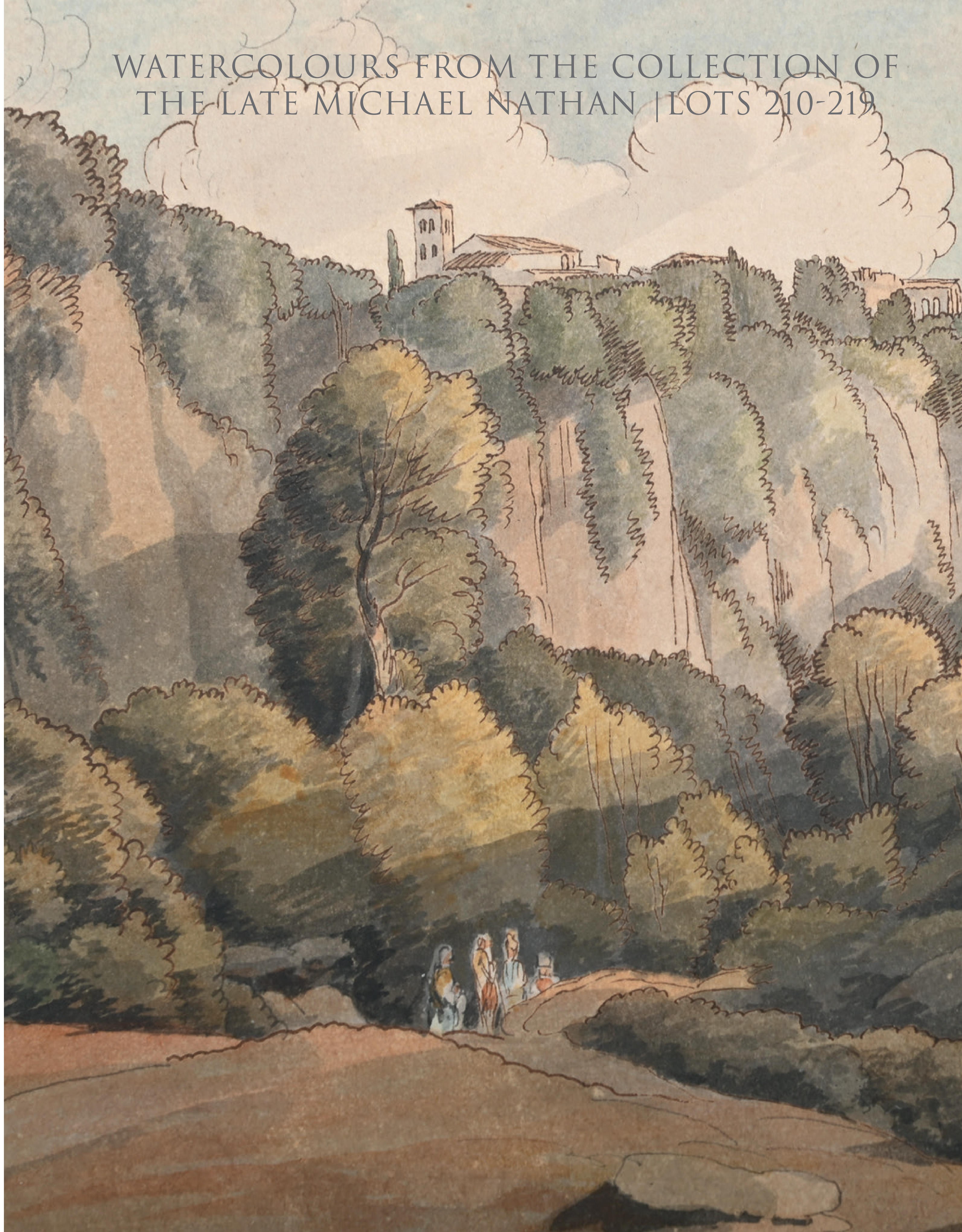
LAKE NEMI

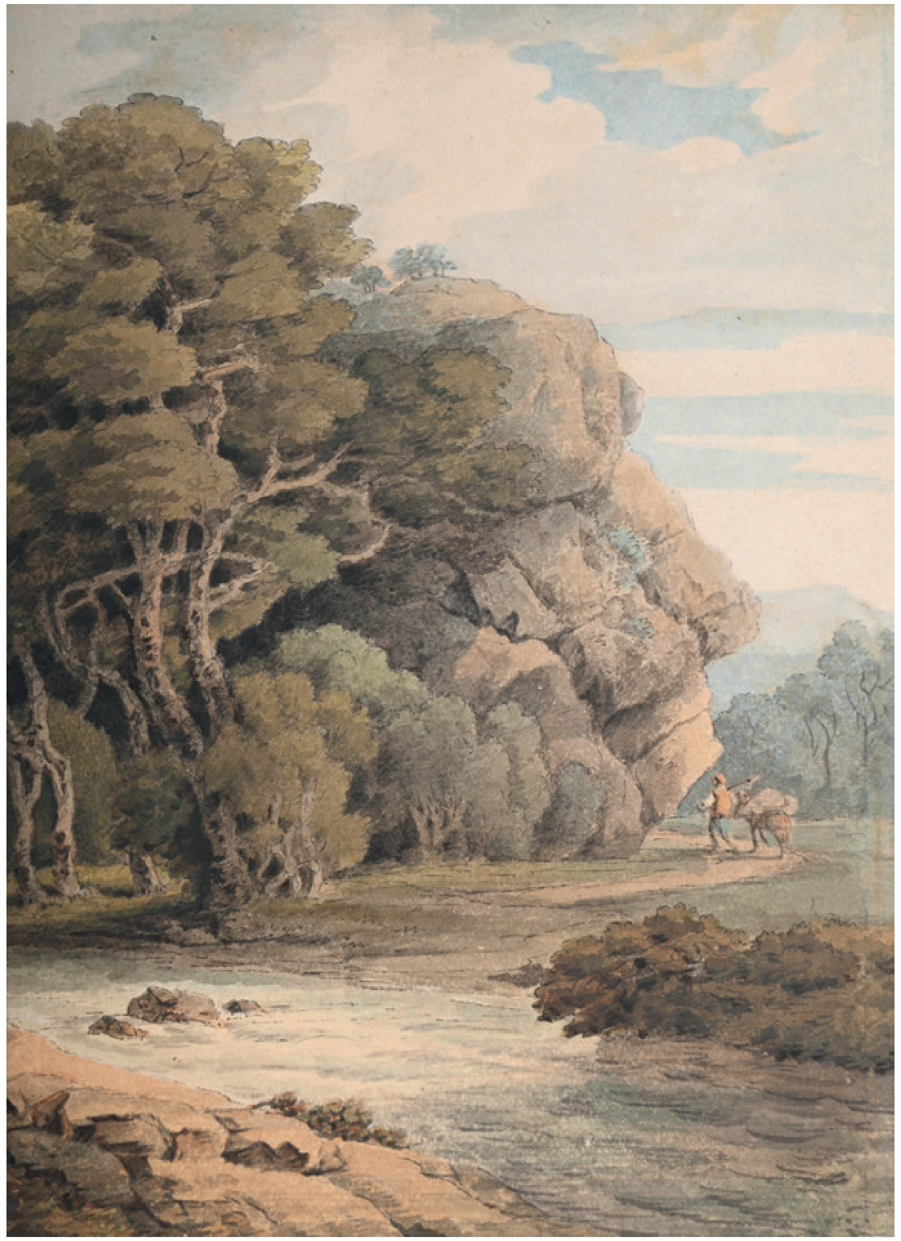
Oil on canvas

51.5 x 63cm (20¼ x 24¾ in.)

£1,500-2,50

WATERCOLOURS FROM THE COLLECTION OF THE LATE MICHAEL NATHAN | LOTS 210-219





210

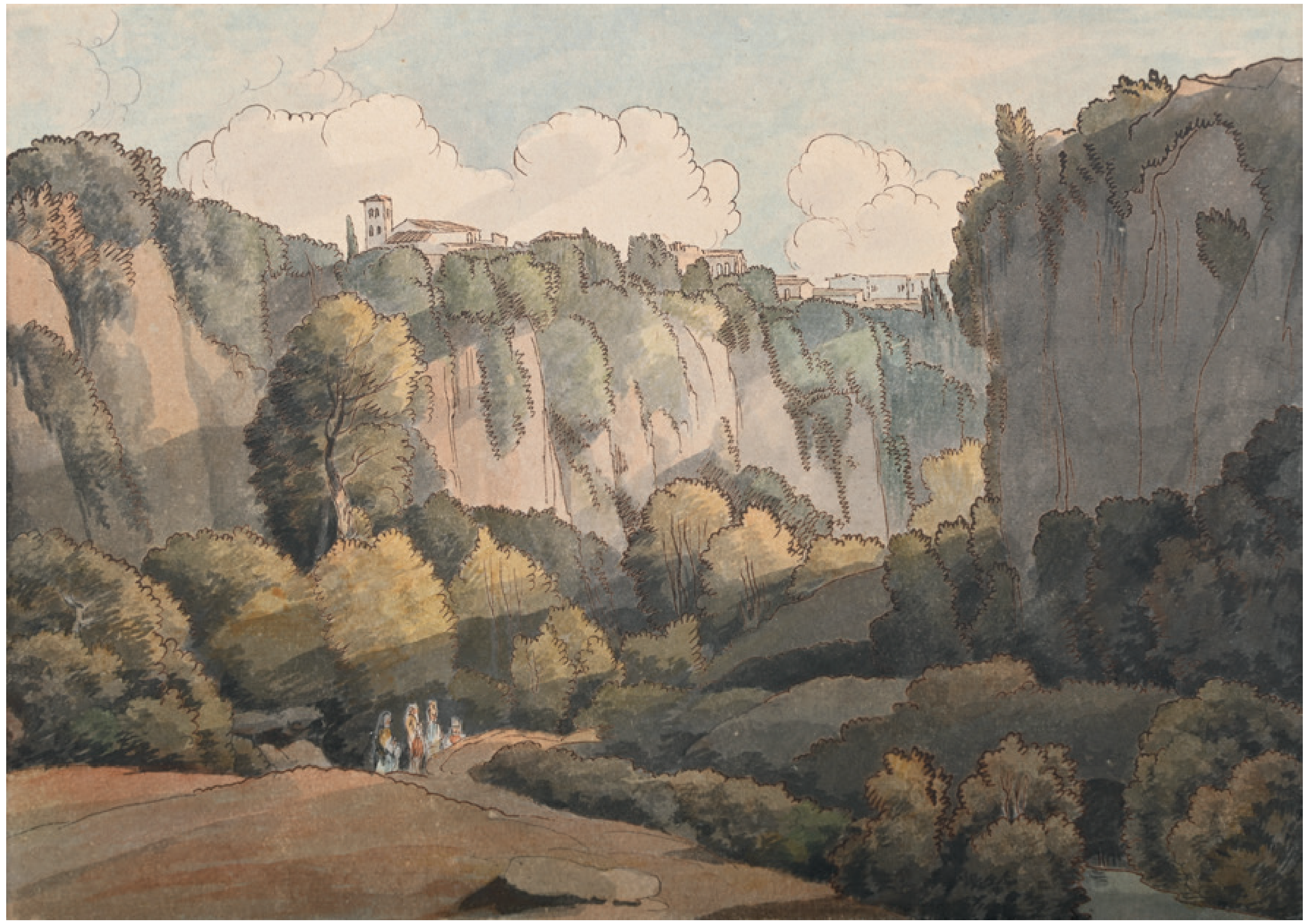
210

FRANCIS TOWNE (BRITISH 1740-1816)
LIDFORD, DEVONSHIRE
Pencil and watercolour
Inscribed as titled (on the reverse, according to a label on a backboard)
25.7 x 18cm (10 x 7 in.)

Provenance:
James White (1744-1825), Exeter, 1816
John Herman Merivale (1779-1844), 1825
By descent to Maria Sophia Merivale (1853-1928) and Judith Ann Merivale (1860-1945), Oxford, May 1915, probably BP277, 'Woodland Scene with man & pack horse'
By descent to William Trevelyan Turner (b.1892) or Charles Herman Merivale (1879 - before 1962)
Blanche Liddell and Francis Temple West, 1956
Thomas Agnew & Sons, London, 27 February 1956, no.8338
Joseph Hawksley Elliott (1884-1978), Sheffield, 10 December 1956
Sale, Christie's, London, 1 March 1977, lot 118
Private Collection

Literature
R. Stephens, A catalogue raisonné of Francis Towne (1739-1816), online edition, FT566

£3,000-5,000



211

211

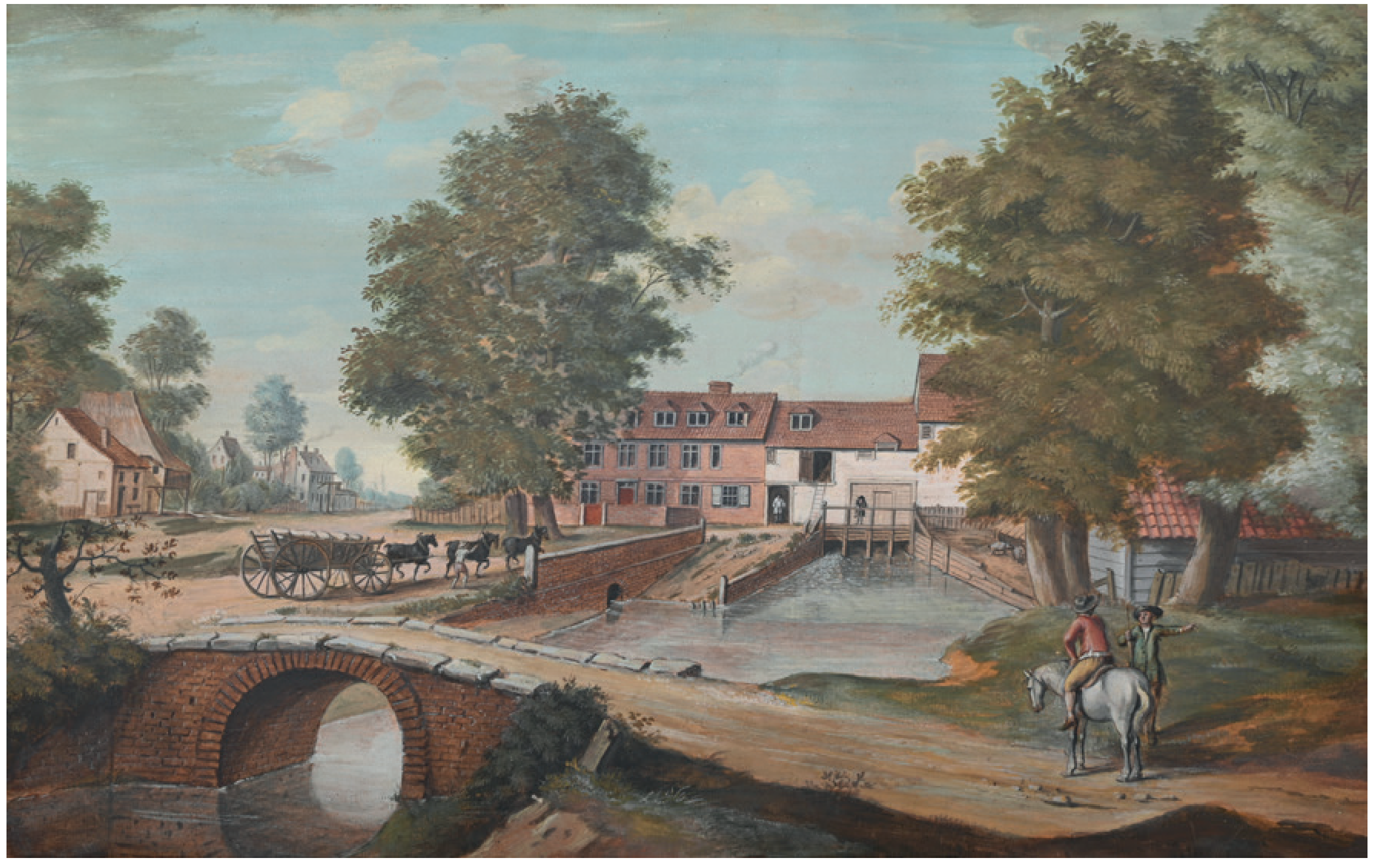
FRANCIS TOWNE (BRITISH 1740-1816)
CIVITA CASTELLANA, ITALY
Pen and ink, pencil and watercolour
Inscribed and dated 'No.1 Italy, Civita Castellana, drawn on the spot by Francis Towne, August 1st 1781' (on the reverse)
16 x 21cm (6¼ x 8¼ in.)

Provenance:
Arthur Harington Champernowne (1768-1819)
By descent to Arthur Melville Champernowne (1871-1946)
Sale, Sotheby's, London, 20 May 1936, lot 1
Sale, Sotheby's, London, 9 June 1938
G. Douglas Thompson
Walter James Redfern Turner (1889-1945), Solihull
Sale, Sotheby's, London, 1 June 1948
Captain Spink, London, 1 June 1948
Viscount David Eccles (1904-1999)
P&D Colnaghi & Co, London, May 1967
Thomas Agnew & Sons, London, 18 June 1968 (or 1 July 1968 Agnew's records)
Hope Malins Keith (? – 1973), 24 January 1969
Sale, Sotheby's, London, 13 July 1995, lot 52
Spink & Son, London, 13 July 1995
Mr & Mrs Gerald Bauer, 1996
Sale, Christie's, London, 'The Collection of Mr & Mrs Gerald Bauer', 22 January 2003, lot 6

Literature:
R. Stephens, A catalogue raisonné of Francis Towne (1739-1816), online edition, FT298

Towne arrived in Rome in October 1780. He spent the next nine months working in the city, at the same time as Thomas Jones and John 'Warwick' Smith. Civita Castellana is twenty miles north of Rome. Towne left Rome in late July 1781 and travelled north with 'Warwick' Smith to Florence, the Italian lakes and then to Switzerland. In 1805, two views of Civita Castellana were exhibited in Towne's one-man show at the Gallery, 20 Lower Brook Street, Grosvenor Square (nos 134 and 135). Numbered '1', this drawing is presumably the first of a series of drawings that was started in Italy and finished when Towne went to Switzerland.

£4,000-6,000



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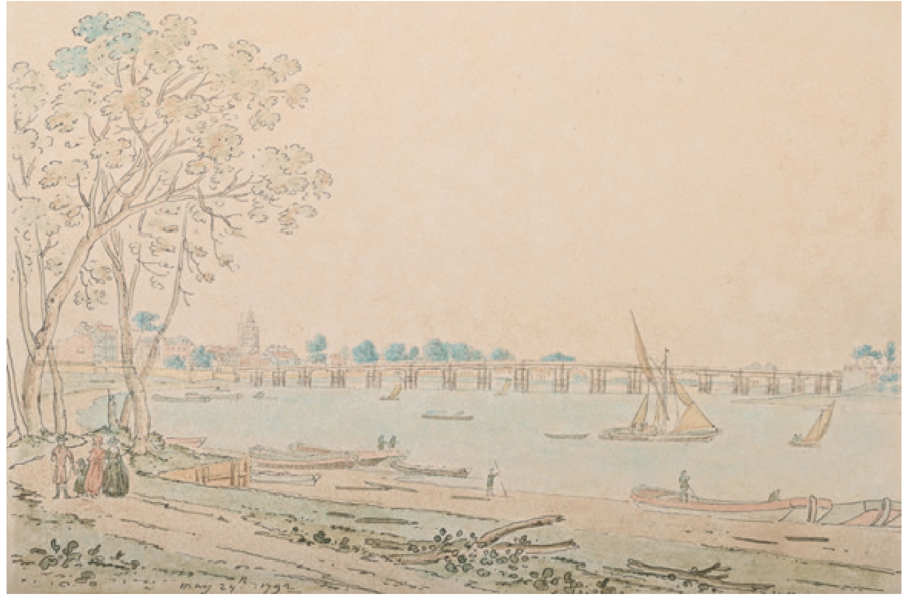


213

212
ATTRIBUTED TO THOMAS SANDBY
(BRITISH 1723-1798)
A VIEW OF A MILL AT BLACKHEATH
Pencil, watercolour and bodycolour
27 x 43cm (10½ x 16¾ in.)

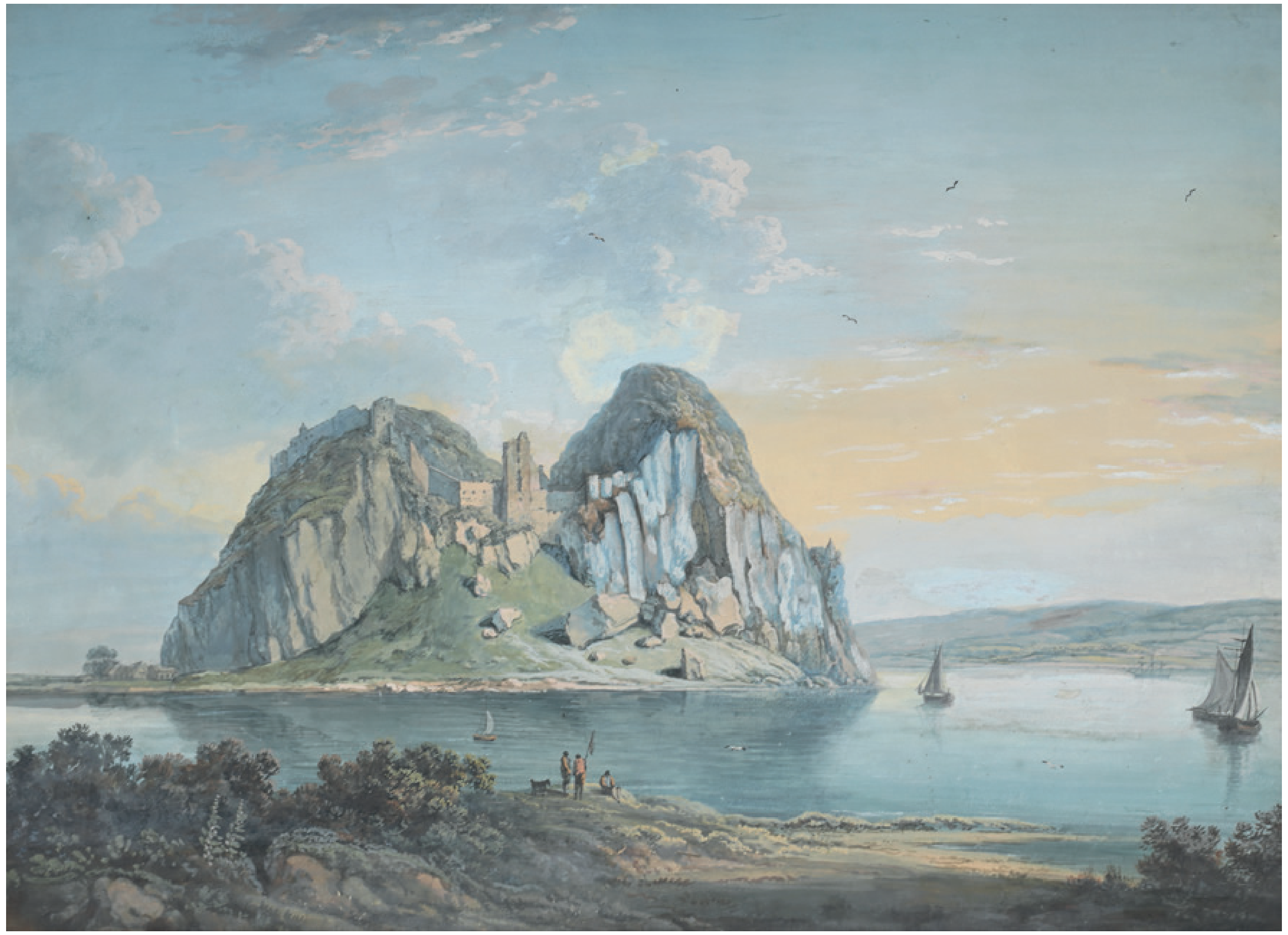
Provenance:
Sale, Christie's, 17th June 1969, lot 151

£700-1,000

213
JOSEPH FARINGTON (BRITISH 1747-1821)
CHELSEA BRIDGE
Pencil and watercolour
Dated `May 24th 1792' (lower left)
20.3 x 30.3cm (7 x 11¾ in.)

Provenance:
The Fine Art Society, London, 1945
Miss C. Megroz
Sale, Sotheby's, London, 19th July 1973, lot 157

£300-500



214

214
PAUL SANDBY (BRITISH *CIRCA*.1730-1809)
DUNBAR CASTLE
Watercolour and bodycolour
36.7 x 53cm (14¼ x 20¾ in.)

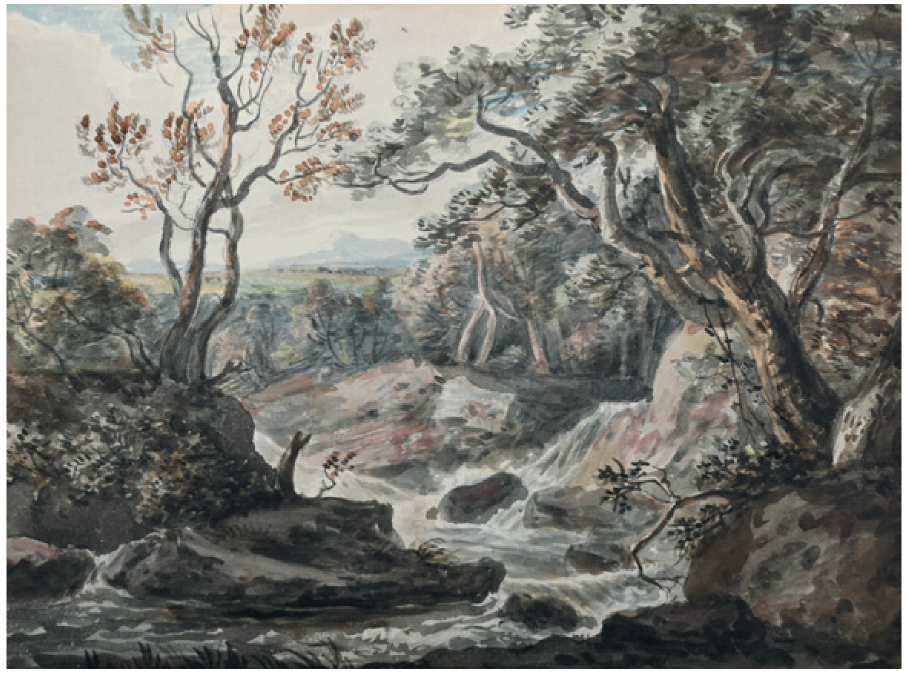
Provenance:
J.S. Maas and Co. Ltd, No.83

£2,000-3,000

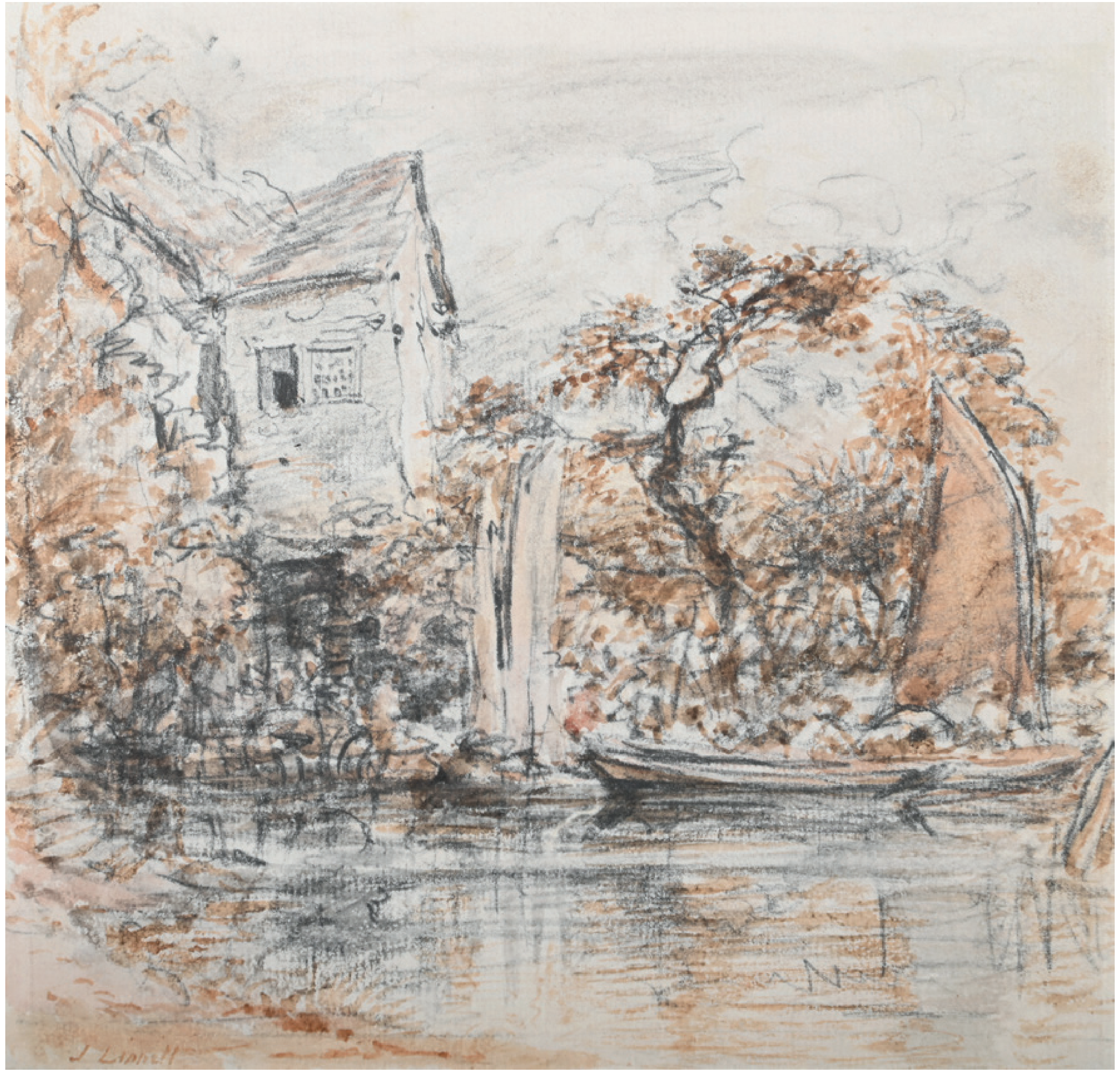
215
PAUL SANDBY (BRITISH CIRCA.1730-1809))
A WOODED RIVER LANDSCAPE
Watercolour
20 x 26.8cm (7¾ x 10½ in.)

Provenance:
J.S. Maas, London

£400-600



215



216

216

JOHN LINNELL (BRITISH 1792-1882)

BOATS BY A MILL

Pencil and sepia wash

Signed (lower left)

17.2 x 17.2cm (6¾ x 6¾ in.)

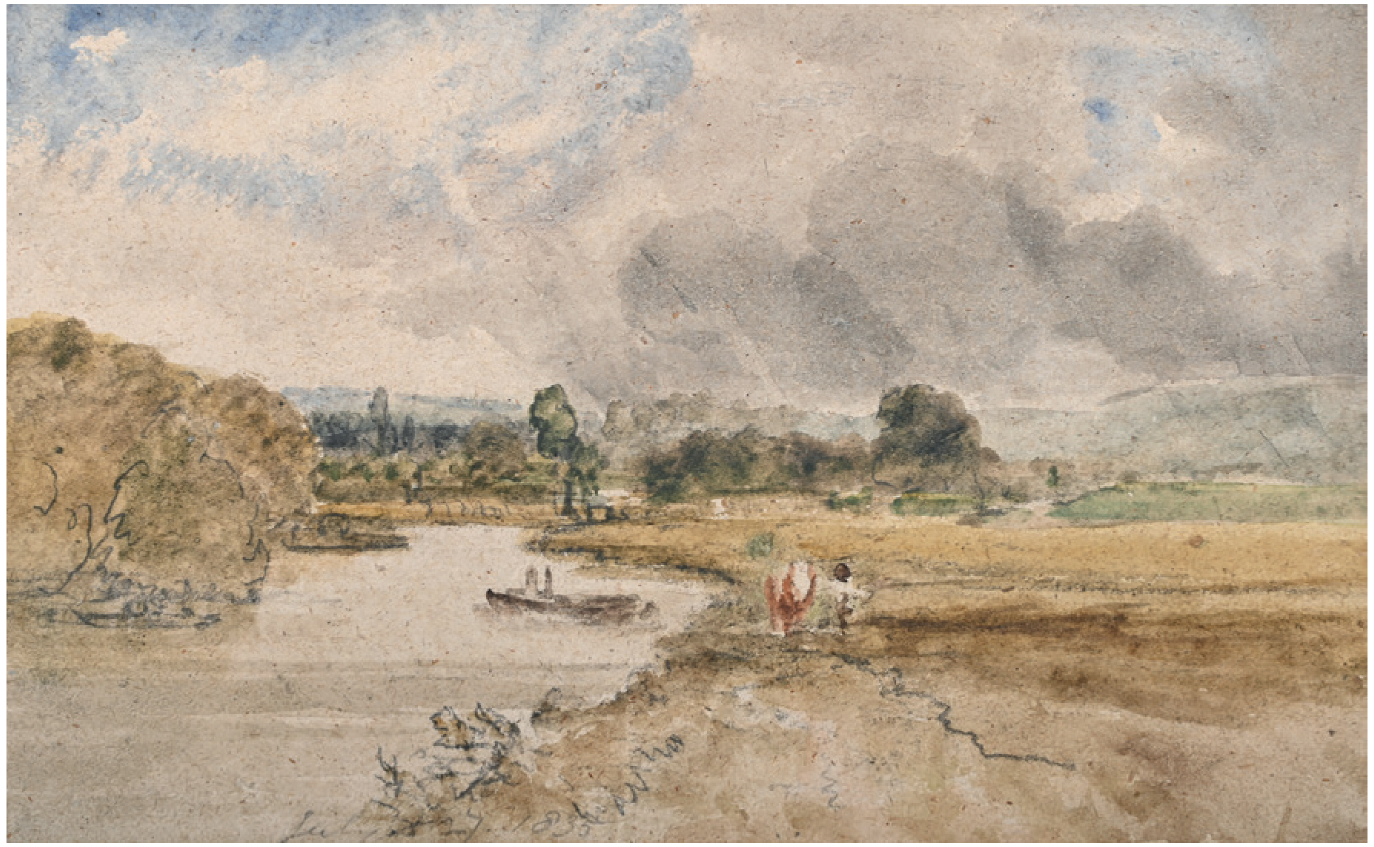
Provenance:

P. D. Colnaghi, London

The Collection of Edward Seago

Sale, Christie's, 1st March 1977, lot 86

£400-600



217

217

CIRCLE OF JOHN CONSTABLE (BRITISH 1776-1837)

FIGURES IN A RIVER LANDSCAPE

Pencil and watercolour

Dated 'July 27. 1835' (lower left)

16 x 25cm (6¼ x 9¾ in.)

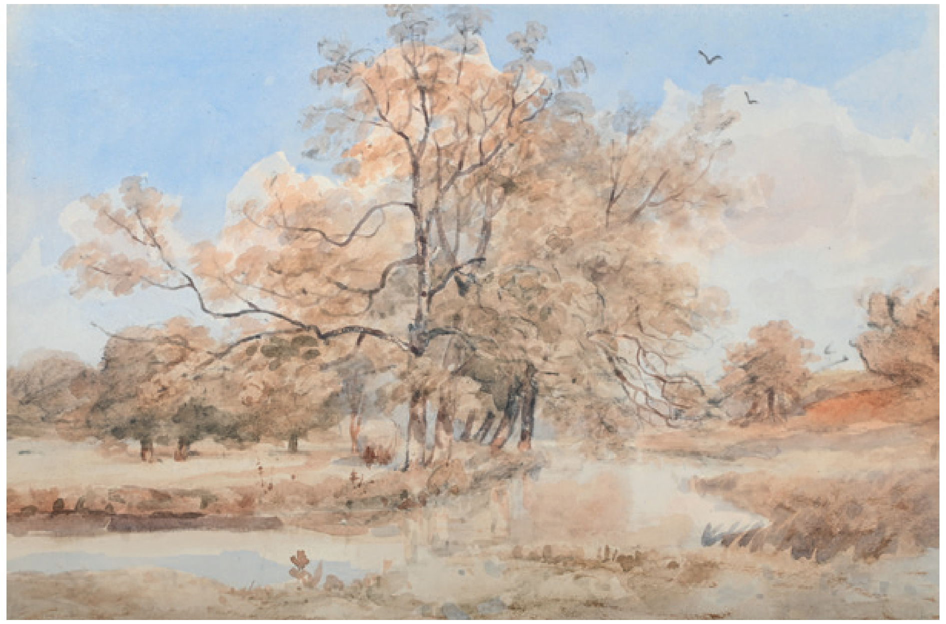
Provenance:

Dr Theodore Besterman

Sale, Christie's, London, 14 December 1971, lot 23 (as John Constable)

According to a label on the reverse `On the evidence of a sketch-book in the V&A, Constable was staying at that time at Canbury Villa, Kingston, the home of Dr Philip Fisher (1750-1842), Master of Charterhouse, who was the brother of John Fisher, Bishop of Salisbury and one of Constable's greatest patrons.'

£300-500



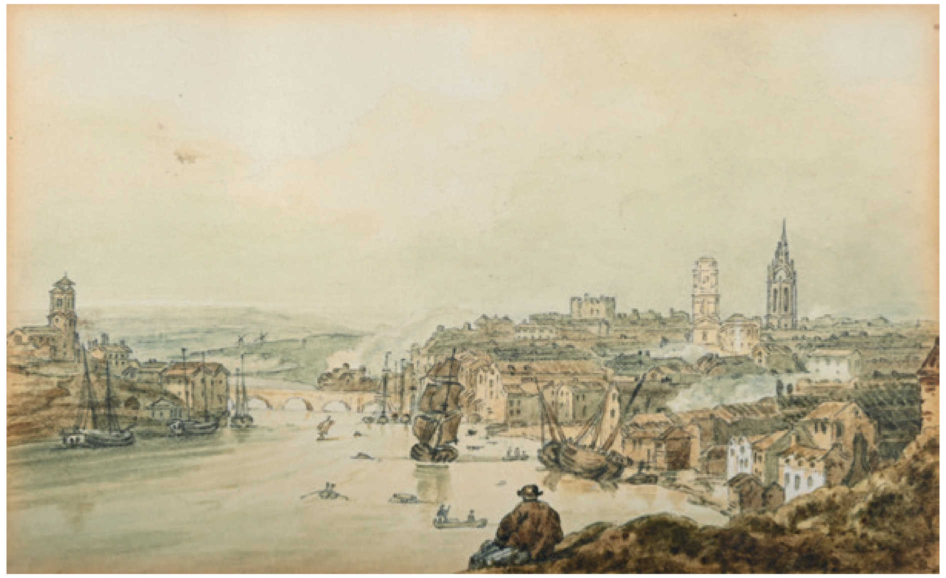
218

218

THOMAS CHURCHYARD
(BRITISH 1798-1865)
TREES BY THE RIVER DEBEN,
NEAR WOODBRIDGE
Pencil and watercolour
21.8 x 32.7cm (8½ x 12¾ in.)

Provenance:
Albany Gallery, London

£200-300



219

219

ENGLISH SCHOOL (19TH CENTURY), AFTER THOMAS GIRTIN
NEWCASTLE ON TYNE
Pencil and watercolour
Inscribed and dated `Newcastle on Tyne 1796/7' (on the reverse, according to an inscription on a backboard)
10.1 x 16cm (3¾ x 6¼ in.)

The present watercolour relates closely to two finished watercolours showing a panoramic view of Newcastle-upon-Tyne, one in the Fitzwilliam Museum Cambridge and one in the National Gallery of Scotland, see G. Smith, Thomas Girtin, An Online Catalogue, TG1081, TG1082. These were executed from an on-the-spot colour sketch (TG1080) dating from Girtin's first independent tour to the northern counties and the Scottish Borders in 1796. The view, taken from the north bank of the river Tyne, looking west, was well calculated to display a range of the city's main architectural monuments.

The watercolour is one of four subjects studied on Girtin's 1796 tour that were engraved by John Walker (active 1776–1802) for his publication The Copper-Plate Magazine, the engraving of Newcastle is dated 1 July 1797. The print follows the finished watercolour closely, except it shows the steeple of the church of All Saints as completed. When Girtin made his sketch the steeple was not yet finished, which confirms that Girtin worked from an on-the-spot sketch rather than copying another source. As the steeple was so close to being completed Walker chose to show it in its final form - his engraving dating from just a few months later. Interestingly the present watercolour follows Girtin's finished watercolours and not the engraving.

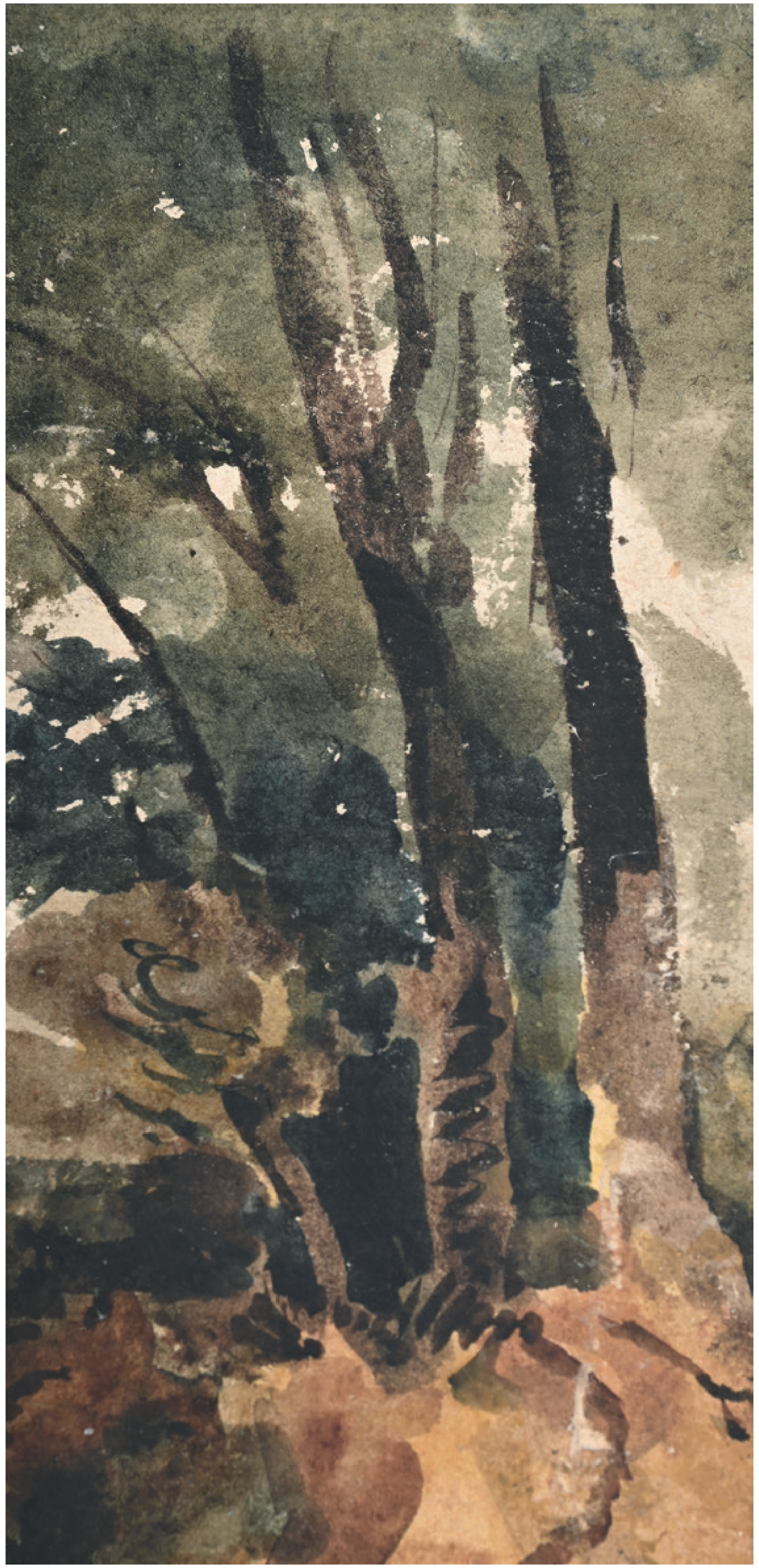
£150-200

220

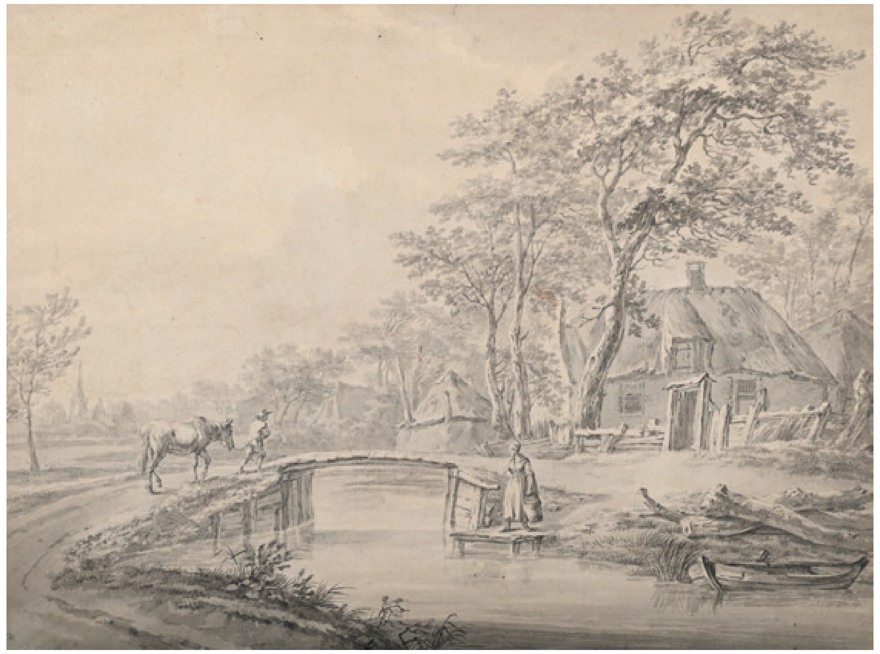
PETER DE WINT (BRITISH 1784-1849)
TREES ON A BANK
Watercolour
18.1 x 8.3cm (7 x 3¼ in.)

Provenance:
The artist's studio,
Mrs. Harriet De Wint (d. 1866), the artist's wife
Miss Harriet Helen Tatlock (d. 1922), the artist's granddaughter,Miss Grace Muriel Bostock
Sir Geoffrey Harmsworth, 3rd Bt (1904-1980)
Matthew Pryor (1917-2005)
His sale, Sotheby's London, *Peter de Wint: Pictures from the Pryor Collection*, 4 July 2002, lot 348, £5,736

£600-800



220

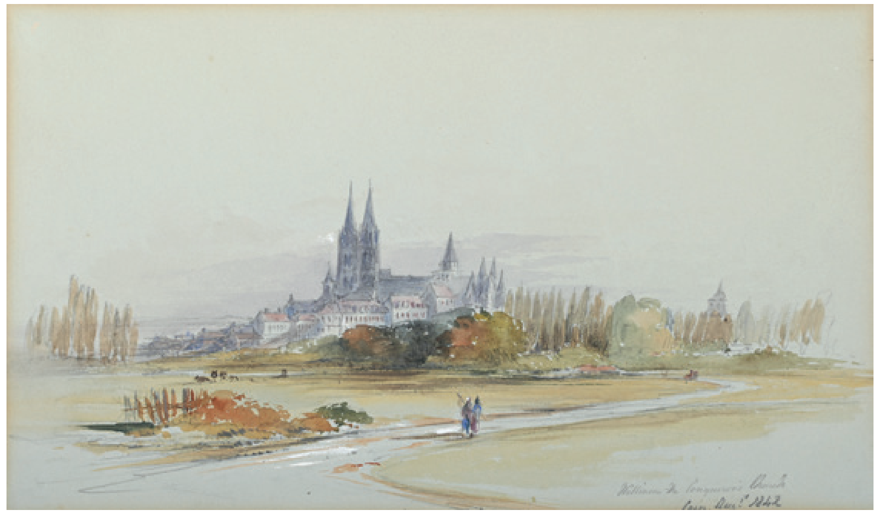


221

221

ENGLISH SCHOOL (18TH CENTURY)
FIGURES BY A COTTAGE IN A RIVER LANDSCAPE
Monochrome wash
Indistinctly signed (lower left)
32 x 41.8cm (12½ x 16¼ in.)

£150-250

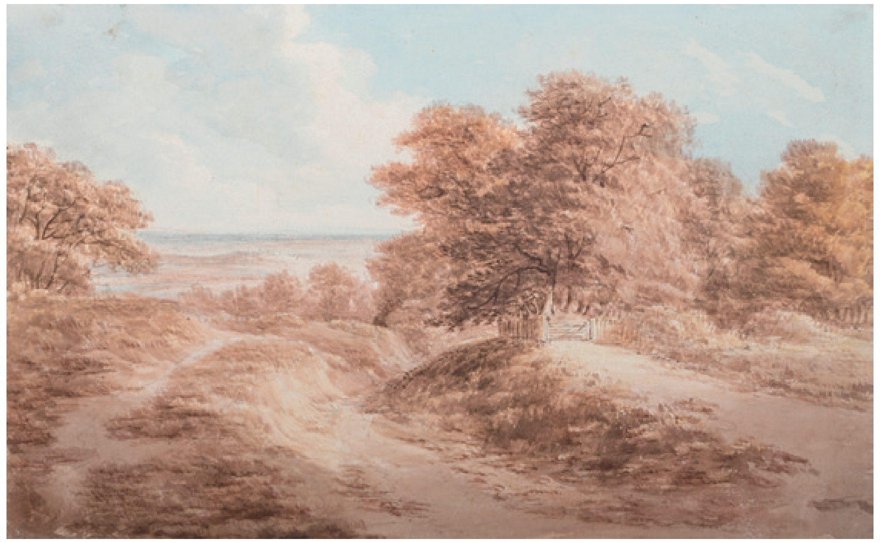


222

222

ENGLISH SCHOOL (19TH CENTURY)
WILLIAM THE CONQUERER'S CHURCH, CAIN
Watercolour
Inscribed as titled and dated 'Aug 1842' (lower right)
20 x 34cm (7¾ x 13¼ in.)

£100-150



223

223

JOHN GLOVER (BRITISH 1767-1849)
ON HAMPSTEAD HEATH
Pencil and watercolour
14.4 x 23cm (5½ x 9 in.)

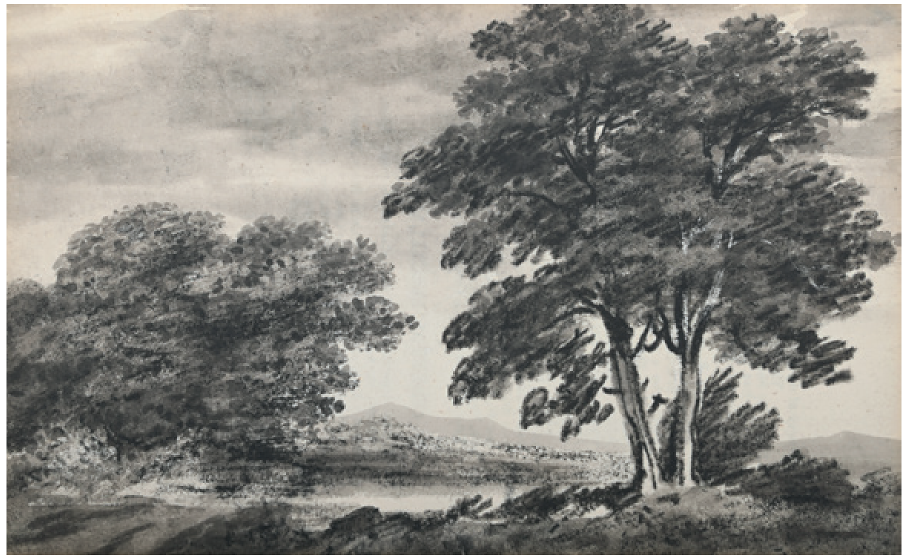
Provenance:
John Waller by 1879
Spink, London, (K3/8303)

£400-600

224

DR THOMAS MONRO (BRITISH 1759-1833)
TREES IN A LANDSCAPE
Monochrome wash
12.2 x 19.2cm (4¾ x 7½ in.)

£100-150

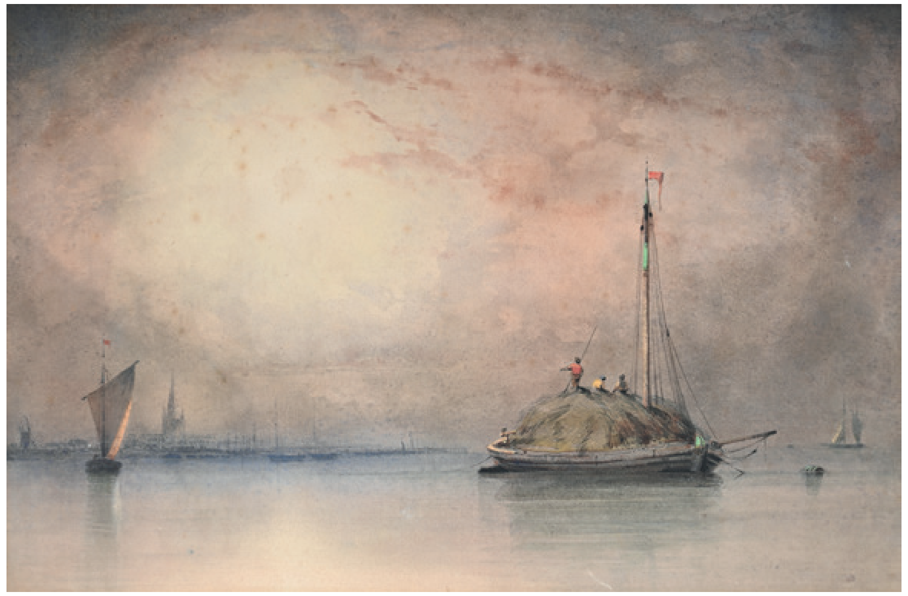


224

225

WILLIAM ROXBY BEVERLEY
(BRITISH 1811-1879)
A HAY BARGE IN A RIVER LANDSCAPE
Watercolour
Indistinctly signed (lower right)
32.2 x 52.2cm (12½ x 20½ in.)

£300-500



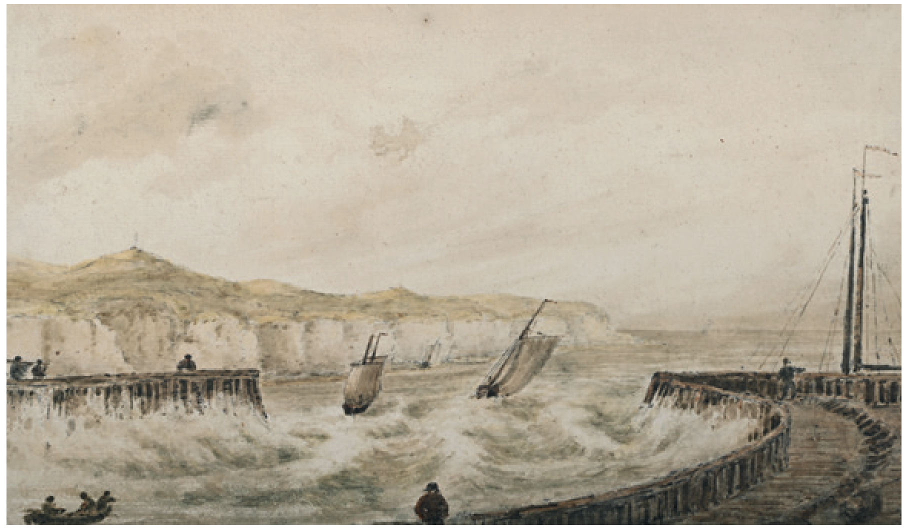
225

226

AGOSTINO AGLIO (ITALIAN 1777-1857)
SHORE SCENE WITH SHIPPING AT A JETTY
Pencil and watercolour
16.5 x 30cm (6¼ x 11¾ in.)

Provenance:
J.S.Maas, London, 1967

£300-500



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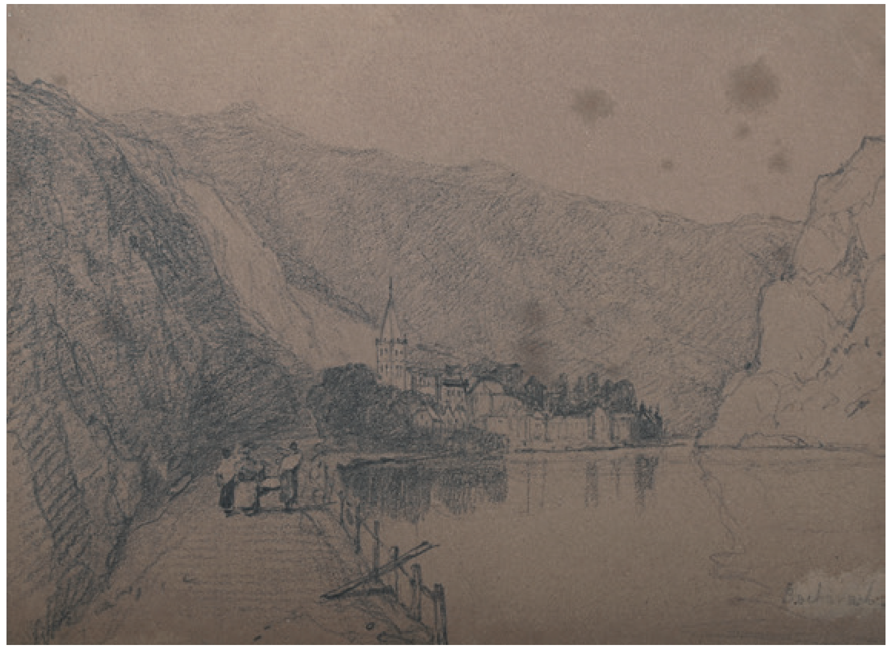
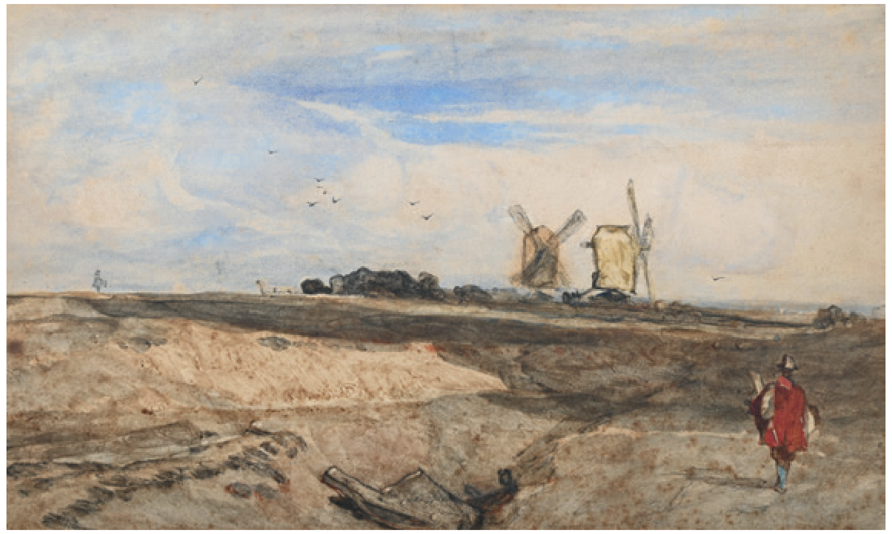


227

227
JOHN SELL COTMAN (BRITISH 1782-1842)
BACHARACH
Pencil on buff paper
Inscribed with title (lower right)
13 x 17.5cm (5 x 6¾ in.)

Provenance:
Sale, Christie's London, 1st March 1977, lot 45

£100-150

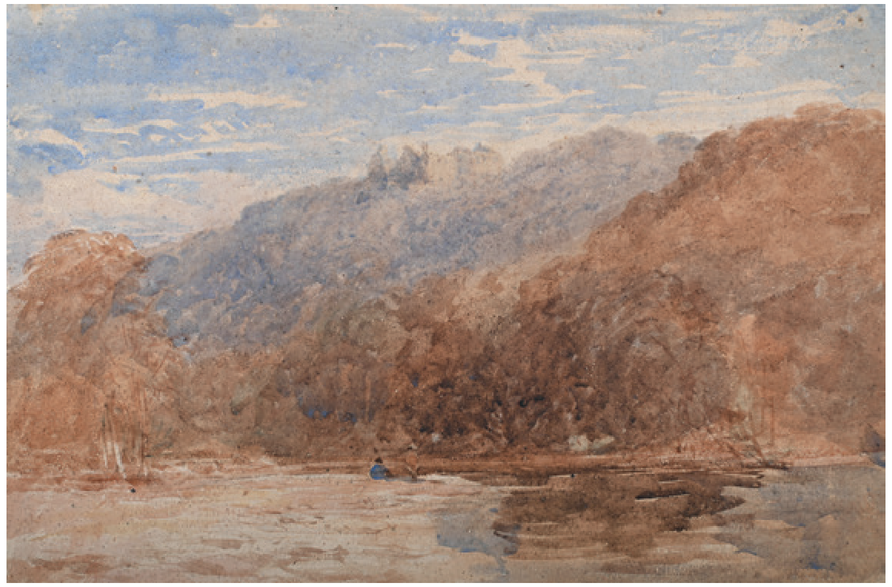


228

228
JOHN SELL COTMAN (BRITISH 1782-1842)
WINDMILLS AND A FIGURE IN AN EXTENSIVE LANDSCAPE
Pencil and watercolour
24 x 39cm (9¼ x 15¼ in.)

Provenance:
Sale, Sotheby's London, 9th April 1992, lot 67,
(sold for £6,500)

£800-1,200



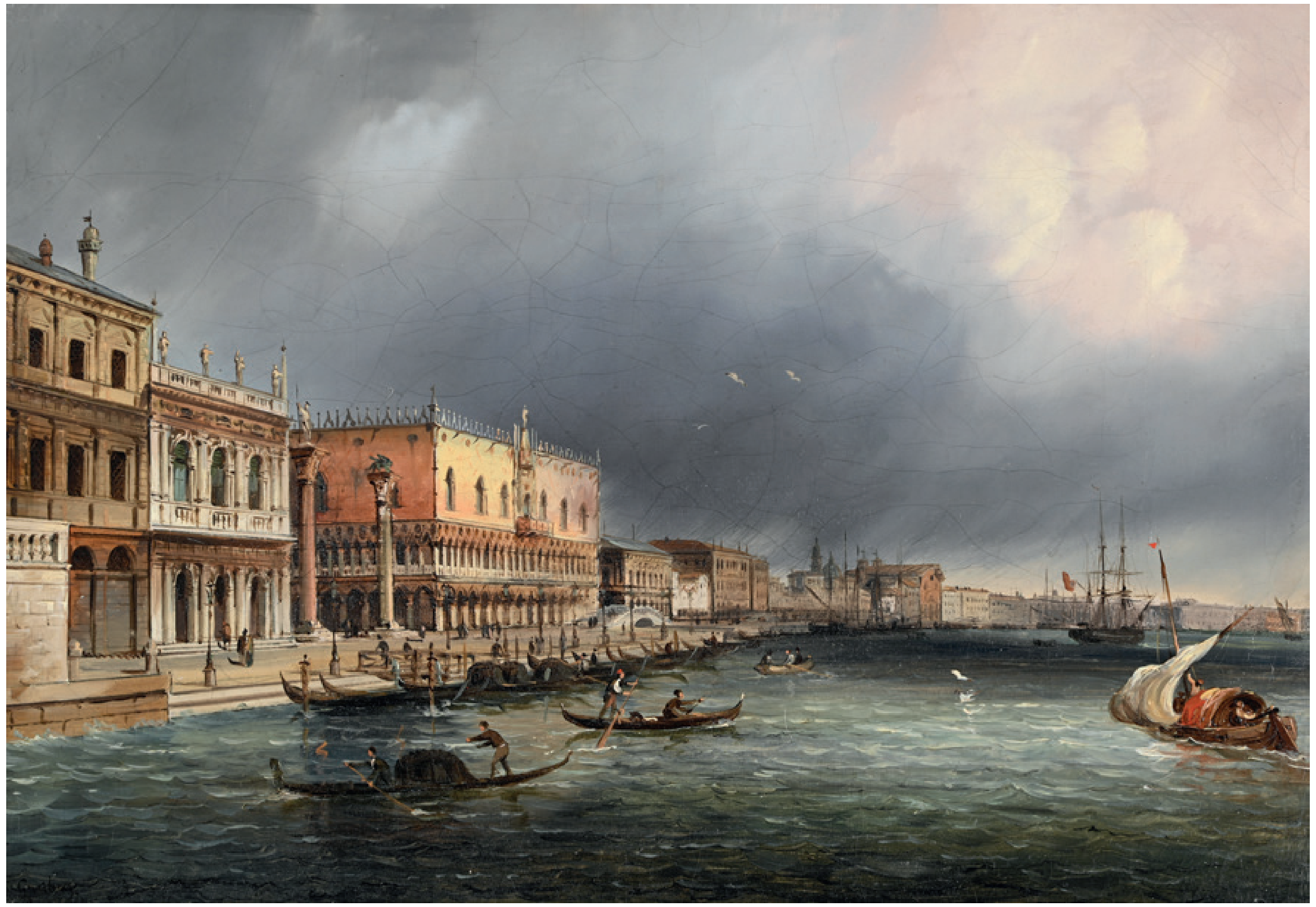
229

229
CIRCLE OF DAVID COX
BOLSOVER CASTLE
Pencil and watercolour
36 x 53.4cm (14 x 21 in.)

Provenance:
The Fine Art Society (circa 1930)
Ruskin Gallery, Stratford-upon-Avon

£600-800

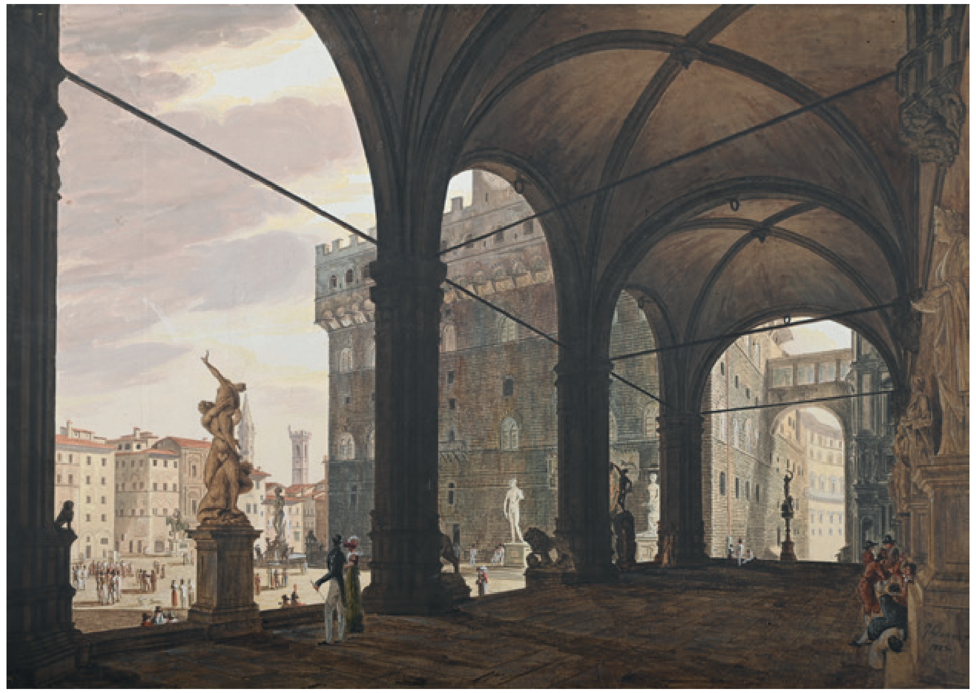
VARIOUS PROPERTIES



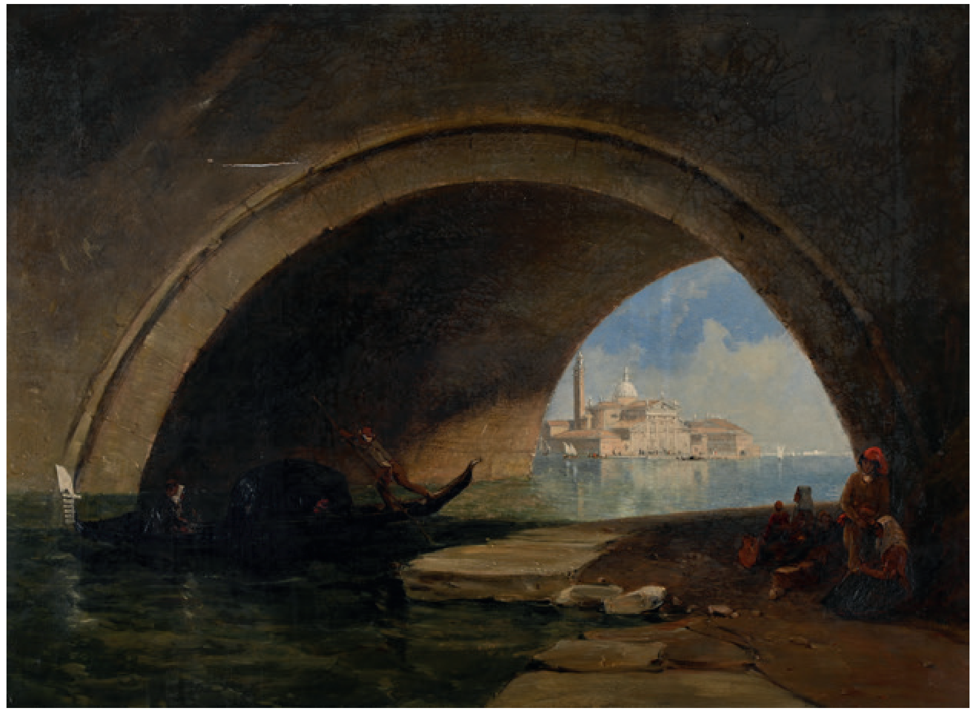
230

230
CARLO GRUBACS (ITALIAN 1801-1878)
THE MOLO IN A RAINSTORM
Oil on canvas
Signed (lower left)
26 x 39.5cm (10 x 15½ in.)

£5,000-7,000



231



232

231

GIUSEPPE GHERARDI (ITALIAN 1788/90-1884)
VEDUTA DELLA LOGGIA DEI LANZI
Pencil, watercolour and bodycolour
Signed and dated '1823' (lower right)
39 x 54cm (15¼ x 21¼ in.)

A larger oil painting of the same subject by the artist, sold at Pandolfini Casa d'Aste, Florence on 16 November 2022, lot 8 for £9,600.

£2,000-3,000

232

JAMES HOLLAND (BRITISH 1799/1800-1870)
SAN GIORGIO MAGGIORE CHIESA
Oil on canvas
Signed, inscribed and dated '1845' (verso)
44 x 54cm (17¼ x 21¼ in.)

Exhibited in 1930 according to partial label verso.

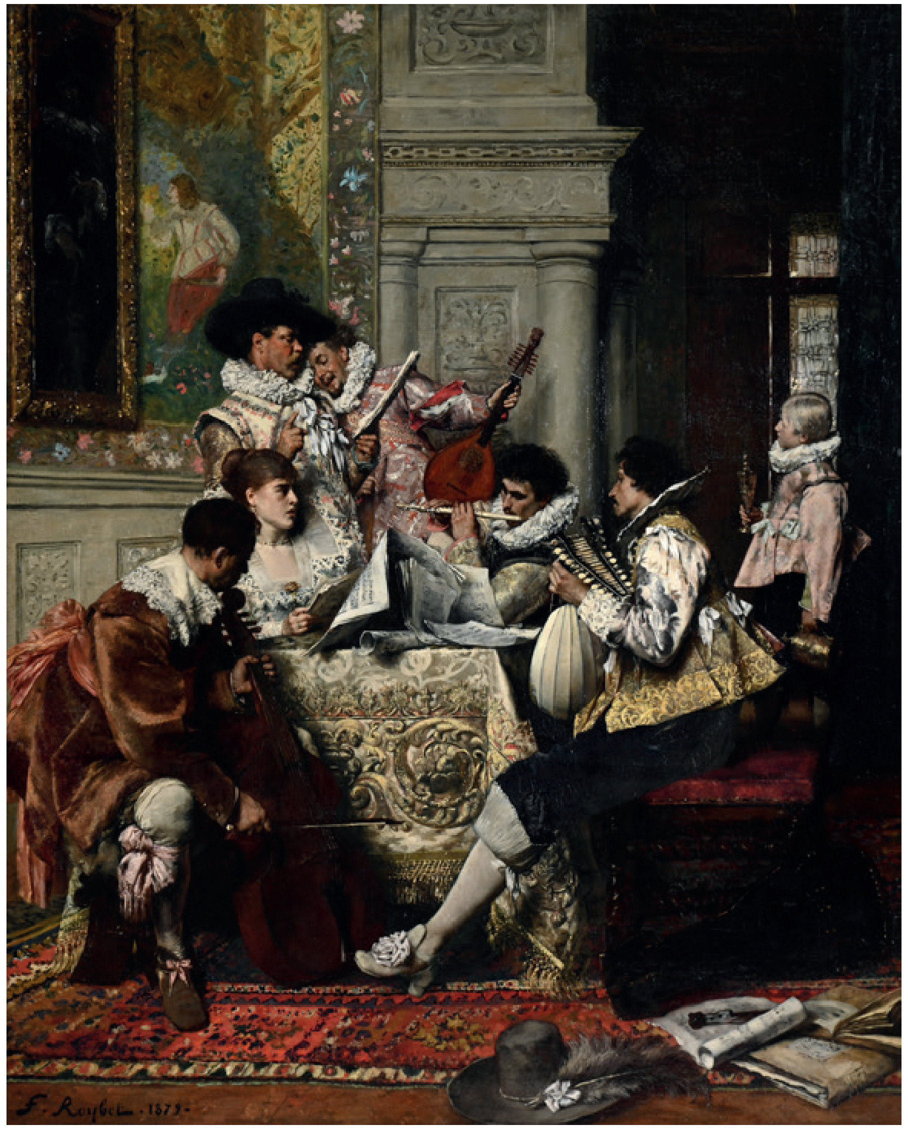
£1,000-1,500

233

FERDINAND ROYBERT
(FRENCH 1840-1920)
DIVERTISSEMENT MUSICAL
Oil on canvas
Signed and dated '1879' (lower left)
145 x 120cm (57 x 47 in.)

Provenance:
The collection of William H Vanderbilt, New York
Private Collection, Lancashire Estate

£3,000-5,000



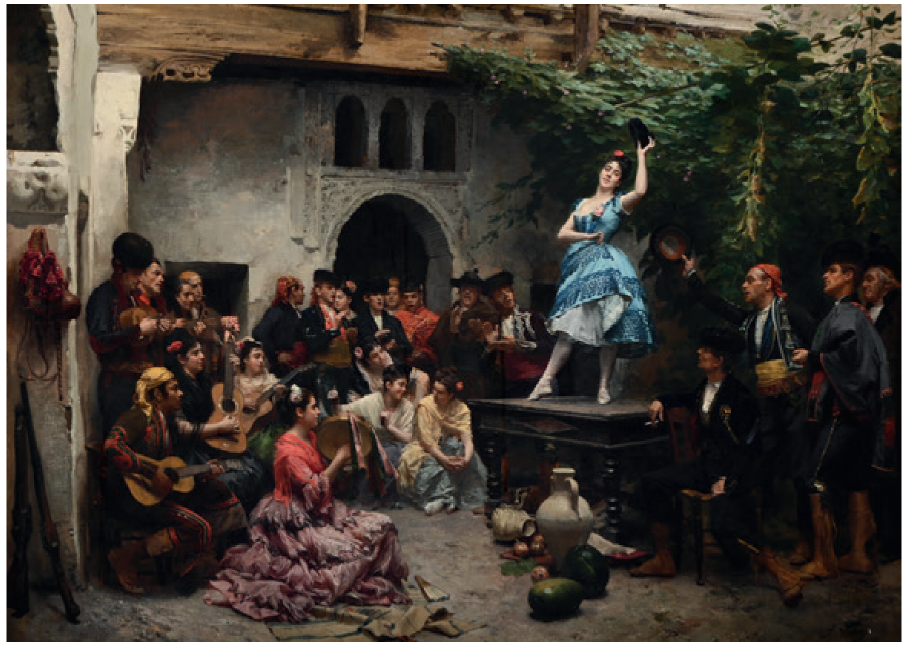
233

234

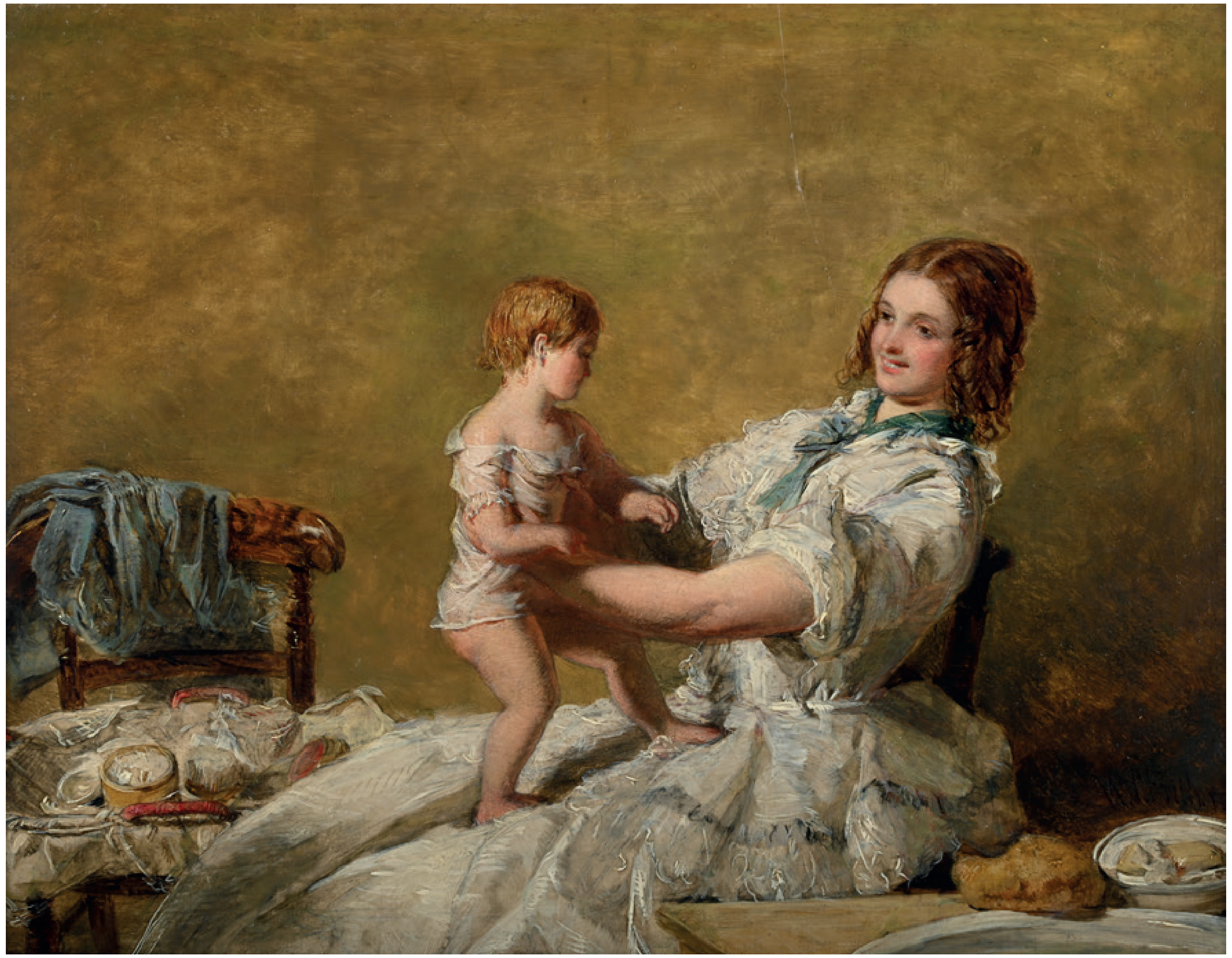
JULES WORMS (FRENCH 1832-1914)
DANSE DU VITO, A GRENADE
Oil on canvas
Signed (lower right)
56.5 x 79.5cm (22 x 31¼ in.)

Provenance:
Sale, Sotheby's, New York, 12 October 1994, lot 76, for $57,500
Private Collection, Lancashire Estate

£3,000-5,000



234



235

235

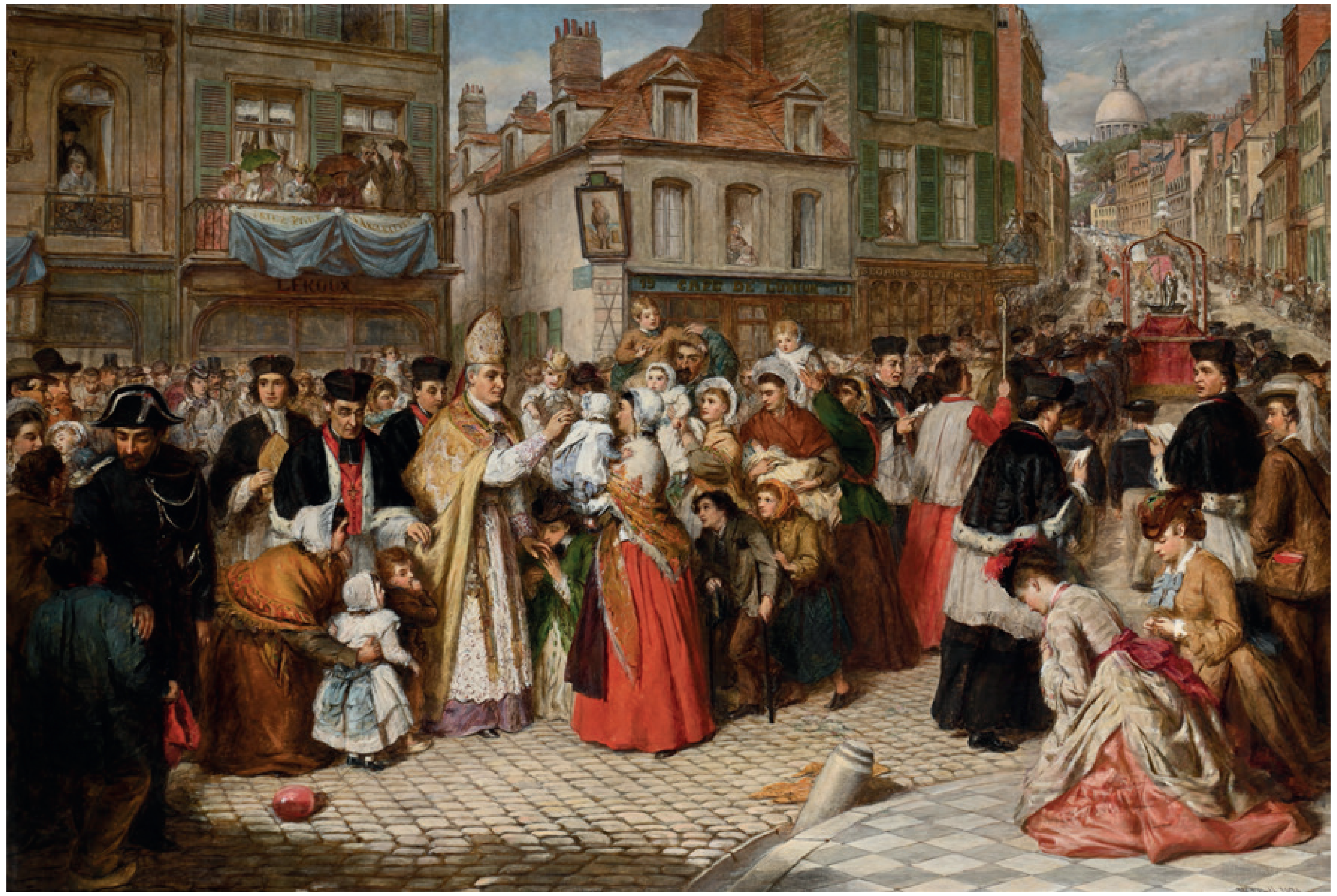
WILLIAM POWELL FRITH (BRITISH 1819-1909)
BATH TIME
Oil on panel
Signed and dated '1867' (lower right)
20.5 x 27.5cm (8 x 10¾ in.)

Provenance:
Fine Art Society, London
Sale, Christie's, London, *Victorian Pictures*, 2nd June 1989, lot 116
Private Collection, Herefordshire
Sale, Dominic Winter, *Old Master Pictures, Drawings, 19th & 20th Century British and European Art*, 9 March 2022, lot 114

The present lot depicts Frith's first child Mrs Isabelle Oppenheim (1846-1927), and her first child, Isabelle (Isabelle Mary Frances 1865-1919). All the objects of a bath can be seen around and it is intimate and affectionate study of his first child and first grandchild, wistfully reflecting on his own wife and child of his s painting *Bedtime* of 1852.

It relates to a series of paintings of Isabelle Oppenheim [the artist's first child], which in turn relate to paintings made in the 1840s of Isabelle Frith [the artist's wife]. Specifically, Bedtime of 1852.

£3,000-5,000



236

236

WILLIAM POWELL FRITH (BRITISH 1819-1909)
BLESSING THE CHILDREN AT BOULOGNE
Oil on canvas
Signed and dated '1874' (lower right)
71 x 104cm (27¾ x 40¾ in.)

Provenance:
Mrs. Frank Sykes
Sale, Christie's, London, 25 July 1975, lot 52 (1000 gns. to Klein)

Exhibited:
Worcester, Worcester Exhibition, 1882
Wilmington, Delaware Art Museum, 1976, n. 2

Literature:
W. P. Frith, *My Autobiography*, 1888, vol. 2., pp. 27-8, 50-3

In 1854, as the construction of the Notre-Dame Cathedral neared completion, the Abbot established an annual procession in which a statue of the Virgin Mary was carried through the town. The tradition is rooted in the legend of "Our Lady of Boulogne," which dates back to the year 633. According to the story, a mysterious boat bearing a radiant image of the Virgin appeared in the estuary of the river Liane.

The painting shown here is a replica of William Powell Frith's 1874 Royal Academy exhibit. Frith had first visited Boulogne during a holiday in 1871, and in his autobiography he wrote: "*'The Procession of Boulogne' then occupied my thoughts and time, and my diary records my struggles with the subject... My model for the principal figure was the Abbé Toursel, a very delightful old priest, who, with his nephew, proved the most patient of sitters; and I was fortunate enough to find other good French models.*"
Frith's two eldest daughters, Annabella and Jane Ellen, appear kneeling on the right side of the painting. They are easily recognisable as the same sitters featured in his earlier work *The Fair Toxophilites* (1872).

£15,000-20,000

237

WILLIAM-ADOLPHE BOUGUEREAU (FRENCH 1825-1905)

RÉFLECTION
Oil on canvas
Signed and dated '1905' (lower right)
100.5 x 80.5cm (39½ x 31½ in.)

Provenance:
(possibly) The collection of R. Lerondelle, Paris
Anonymous sale, American Art Association, New York, 8 January 1930, lot 96, as The Model (incorrectly catalogued as dated 1904)
Anonymous sale, Parke-Bernet Galleries, New York, 15 November 1945, lot 60, as The Model (incorrectly catalogued as dated 1904)
The collection of William E. Greve, Southampton, NY
Gifted by the above to the Parrish Art Museum, Water Mill, NY, 1955
Deaccessioned by the above, 16 September 1978
Alexander Raydon Gallery, New York

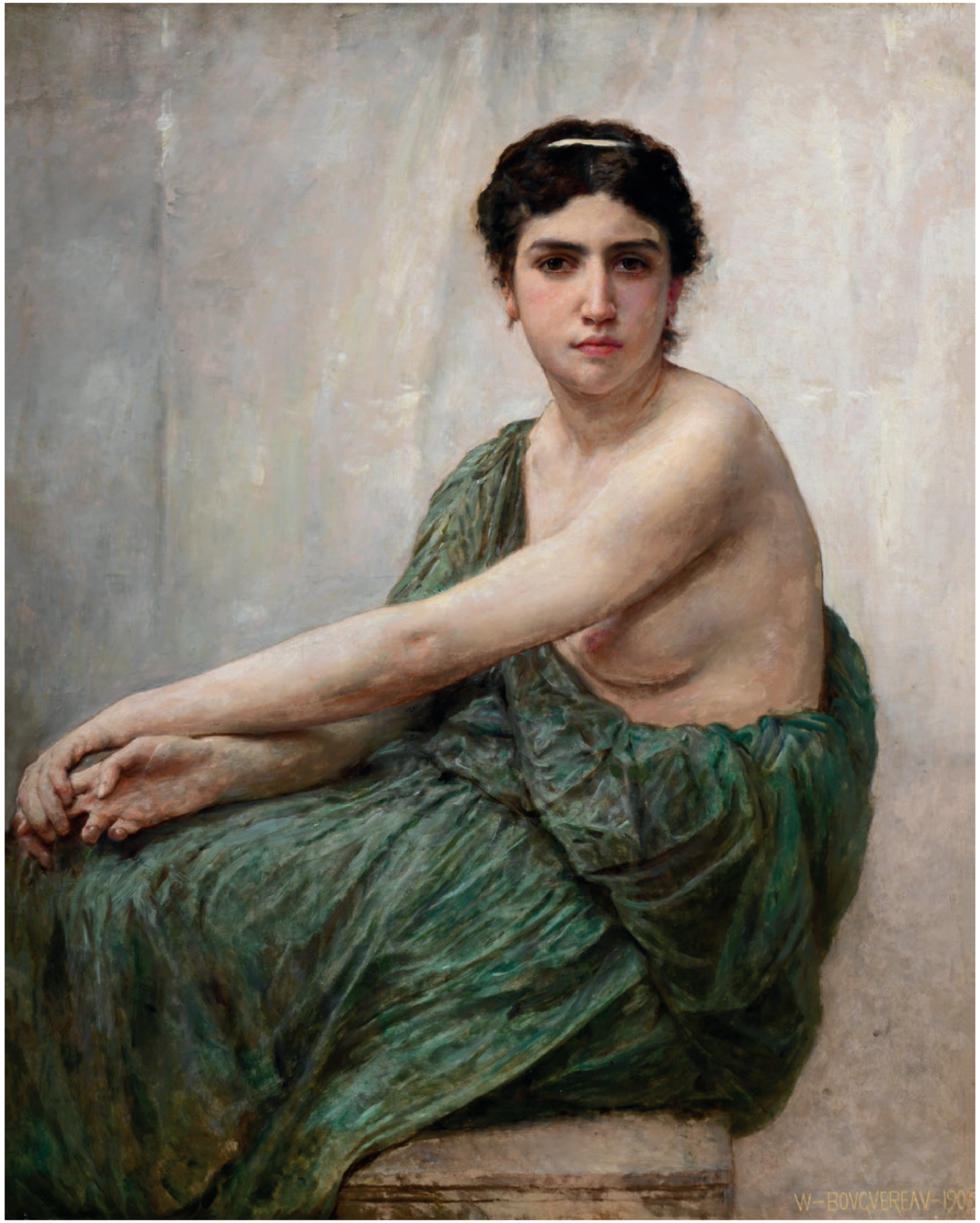
Literature:
M. S. Walker, 'A Summary Catalogue of the Paintings', in William Bouguereau: l'art pompier, exh. cat., Borghi & Co., New York, 1991, p. 75, as Le modèle
D. Bartoli and F. Ross, William Bouguereau: Catalogue Raisonné of his Painted Work, New York, 2010, pp. 358-359, no. 1905/02, illustrated

William-Adolphe Bougereau was born in La Rochelle in 1825. Studying at the École des Beaux-Arts in Pairs, he dedicated his life and career to traditional subjects, infusing classical subjects with a sense of real-life beauty, earning him a life-time of critical acclaim.
Bourgereau was awarded the Grand Prix de Rome in 1850 and spent the following three years at the Villa de Medicis. Here he was inspired by themes from Classical Antiquity, as well as Italian masters of the Renaissance such as Raphael. It was during this period that Bourgereau coined his *tableaux de fantasie*, which would appear frequently in his oeuvre and provided the perfect vehicle for the artist's dedication to the creation of beautiful forms and harmonious colours. The Antiquity provided innumerable Venuses, nymphs, muses and allegories, all of whom take centre stage in Bourgereau's work.

In a lecture given at the Institut de France in 1885, the artist said, *'Antiquity reveals what an inexhaustible source of variegated inspiration nature is. With a relatively restricted number of elements - a head, a bust, arms, a torso, legs, a stomach - how many masterpieces she has made! Then why seek out other things to paint or sculpt?'* (W. Bouguereau, 'Discours de M. Bouguereau', in *Séance publique annuelle des cinqs Academies du 24 Octobre 1885*, Institut de France).

There was no end to William Bouguereau's artistic career, and he was still sending paintings to the Paris Salon a year before his death. An anonymous contributor to the *Fine Arts Journal* wrote: *'Even now, in spite of failing health he works incessantly. Only the other day I found him painting with boyish enthusiasm, full of joy over his new picture'.* (Anonymous author, quoted in Bartoli and Ross, op. cit., p. 427). Bouguereau himself declared, *'People say I paint to make money; it's not true. I don't need to make money; my family and I have more than we need. But I have to paint all the time, as I see, feel and know. That's all there is to it. People pay a lot for my paintings, and I'm not complaining; it proves that my work is still appreciated. But if they didn't sell as well as they do, it wouldn't stop me from making them'* (quoted in Montréal, Musée des Beaux Arts, William Bouguereau, 1984, p. 68).
It is unsurprising therefore that *Réflexion* offered here and painted in the year of the artist's death, still attains a level of excellence and quality upon which his career and reputation were based. Depicting a young, dark-haired model seated on a simple stone bench before a draped background, she is in turn draped in a beautiful, emerald chiton-like vestment, her arms outstretched, one breast exposed. Even as late as the 1900s, Bouguereau's relish for feminine beauty remained undiminished. Not unusually for Bougereau's composition, the model's steady gaze is directed straight out of the picture plane, drawing the viewer into the painting. The lack of background or 'story' serves to heighten the beauty of the sitter, as it presents very little to detract from the model herself. Bouguereau used this same backdrop in *Jeune prêtresse* (1902, Memorial Art Gallery of the University of Rochester, New York) to similar effect.

£80,000-120,000



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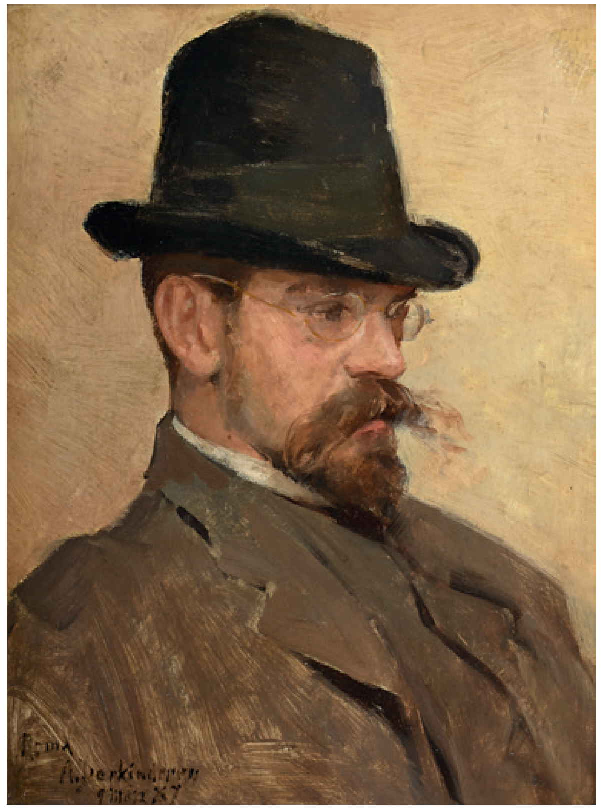
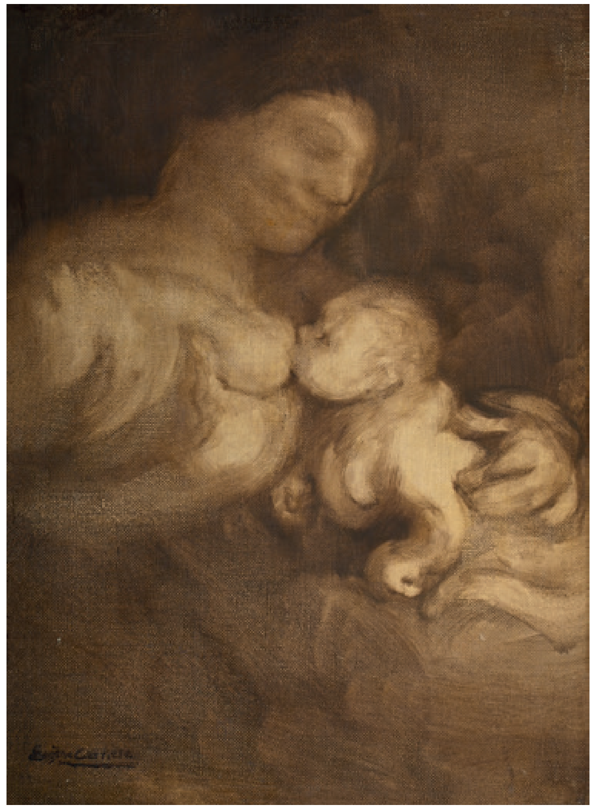


238



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ANTONIUS JOHANNES DERKINDEREN (DUTCH 1859-1935)
PORTRAIT OF A GENTLEMAN WEARING GLASSES
Oil on panel
Signed, dated and inscribed 'Roma / A. Derkinderen / 9 Marz [?] 87' (lower left)
26.5 x 20cm (10¼ x 7¾ in.)

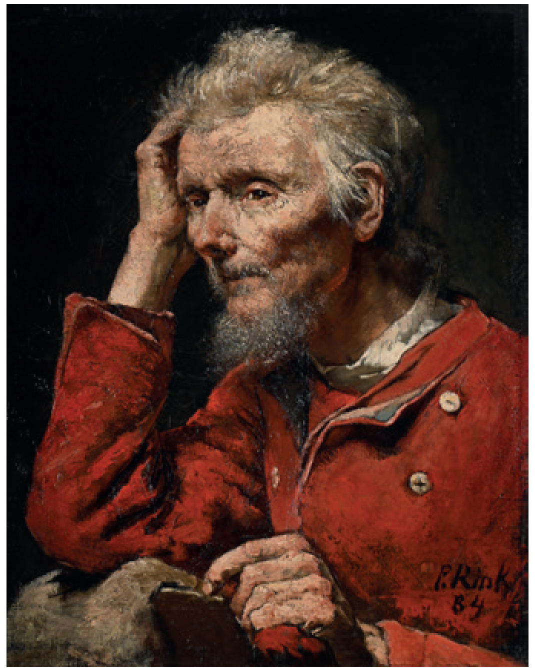
£1,000-1,500

239

EUGÈNE CARRIÈRE (FRENCH 1849-1906)
MOTHER AND CHILD
Oil on canvas
Signed (lower left)
41 x 32.5cm (16 x 12¾ in.)

Provenance:
Sale, Drouot, 1906, n. 27 (according to label on verso)

£3,000-5,000

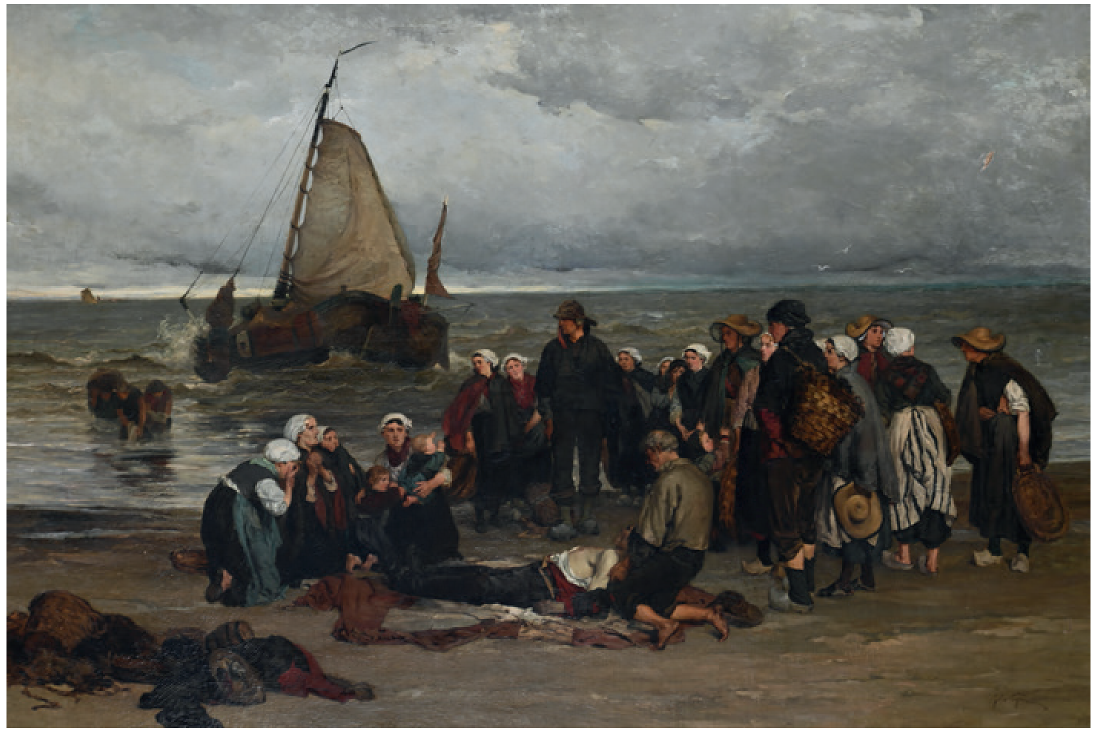


240

240

PAUL RINK (DUTCH 1862-1903)
PORTRAIT OF A BEARDED MAN
Oil on canvas
Signed and dated '84' (lower right)
52.5 x 41.5cm (20½ x 16¼ in.)

£500-700



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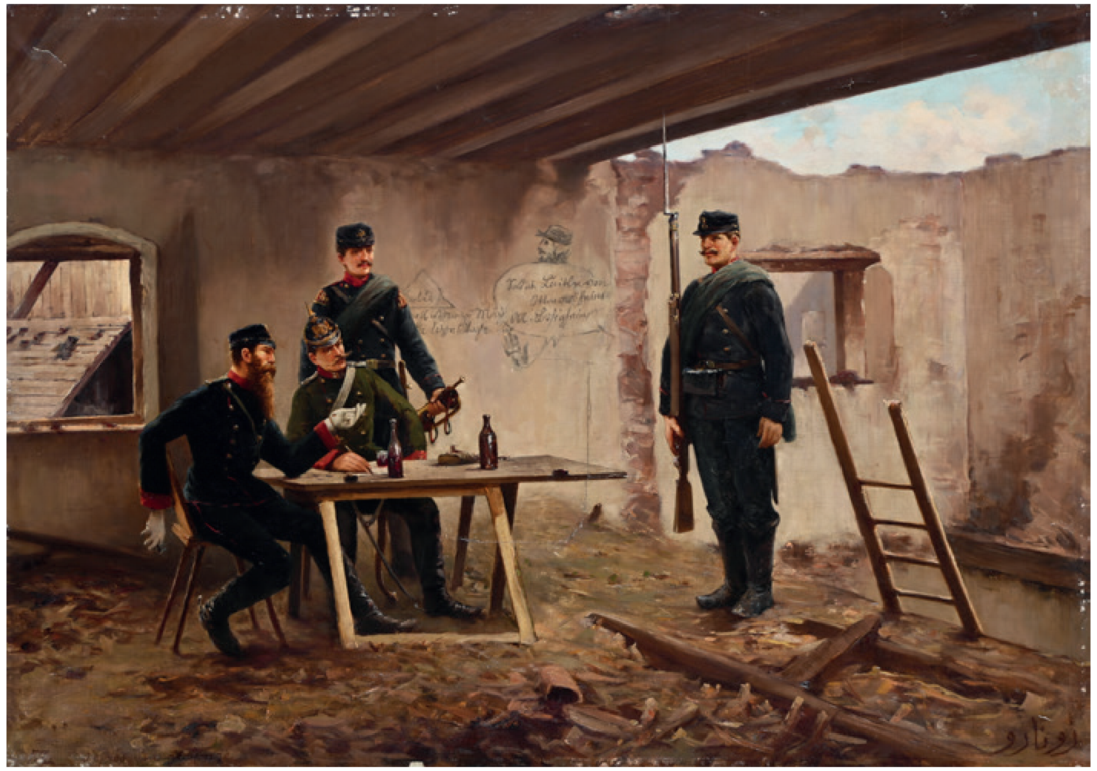


242

241

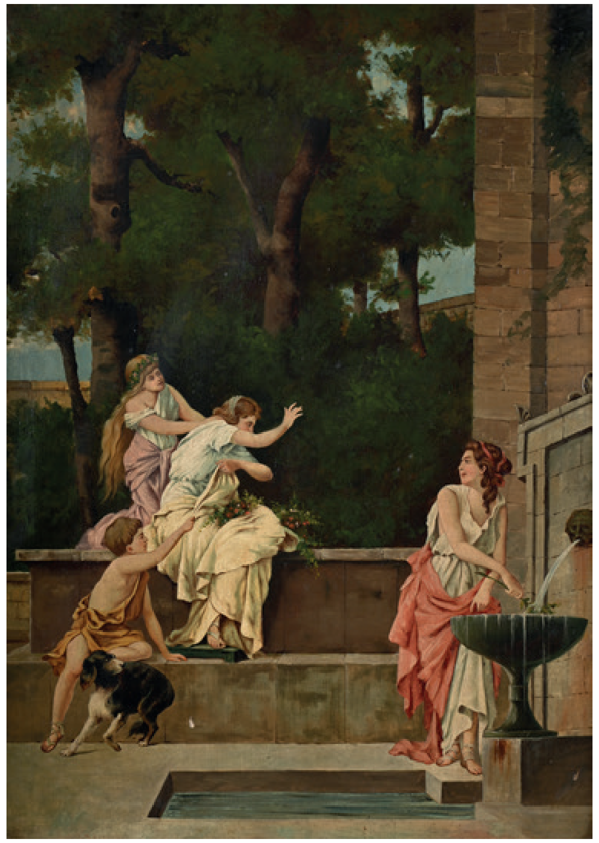
FÉLIX COGEN (BELGIAN 1838-1907)
LE NAUFRAGE
Oil on canvas
Signed (lower left)
215 x 146cm (84½ x 57¼ in.)

£3,000-5,000

242

ATTRIBUTED TO FAUSTO ZONARO (ITALIAN 1854-1929)
MENTIONED IN THE DISPATCH
Oil on canvas
Signed in Arabic (lower right) and inscribed '... [?] d'apres une gravure' (lower left)
Unframed

£3,000-5,000



243

243

FERDINAND GUMSHEIMER (GERMAN 19TH CENTURY)

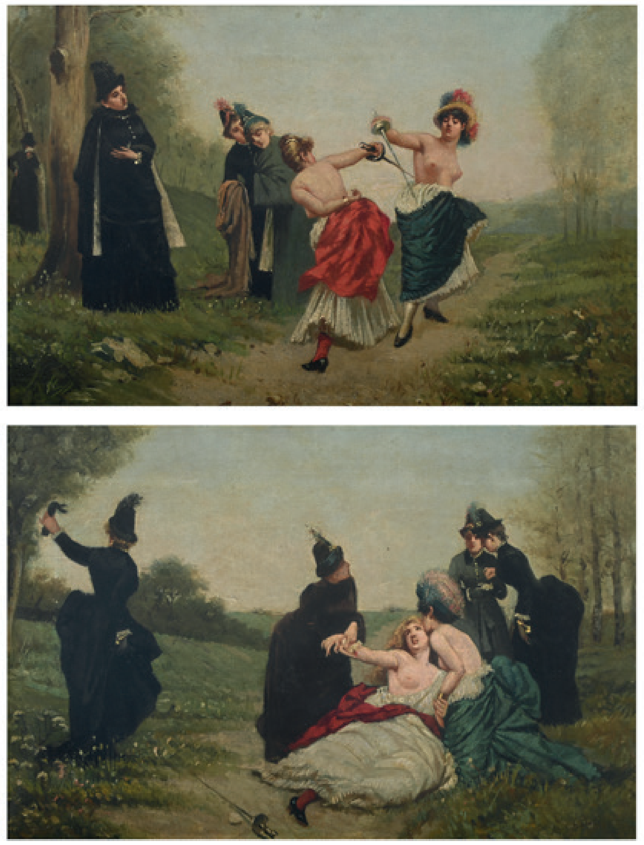
FIGURES PLAYING IN AN ANTIQUE ROMAN SETTING

Oil on canvas

Signed (lower left)

95 x 66.5cm (37¼ x 26 in.)

£800-1,200



244

244

AFTER EMILE ANTOINE BAYARD

LE DUEL DE FEMMES; UNE AFFAIRE D'HONNEUR

Oil on canvas, a pair

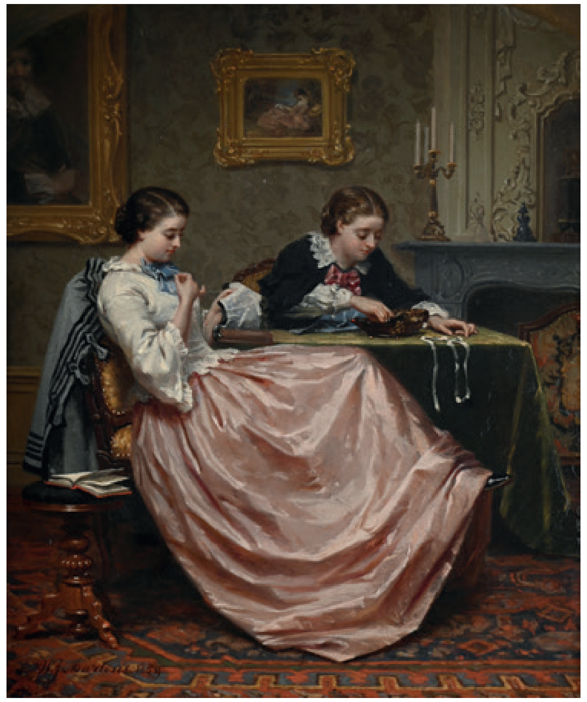
Each 26.5 x 39.5cm (10¼ x 15½ in.) (2)

Provenance:

The Redfern Gallery Ltd., London

Mr. Cayzer, acquired by the above on the 3rd January 1955

£800-1,200



245

245

WILEM JOHANNES MARTENS (DUTCH 1839-1895)

GIRLS SEWING

Oil on panel

Signed and dated '1859' (lower left)

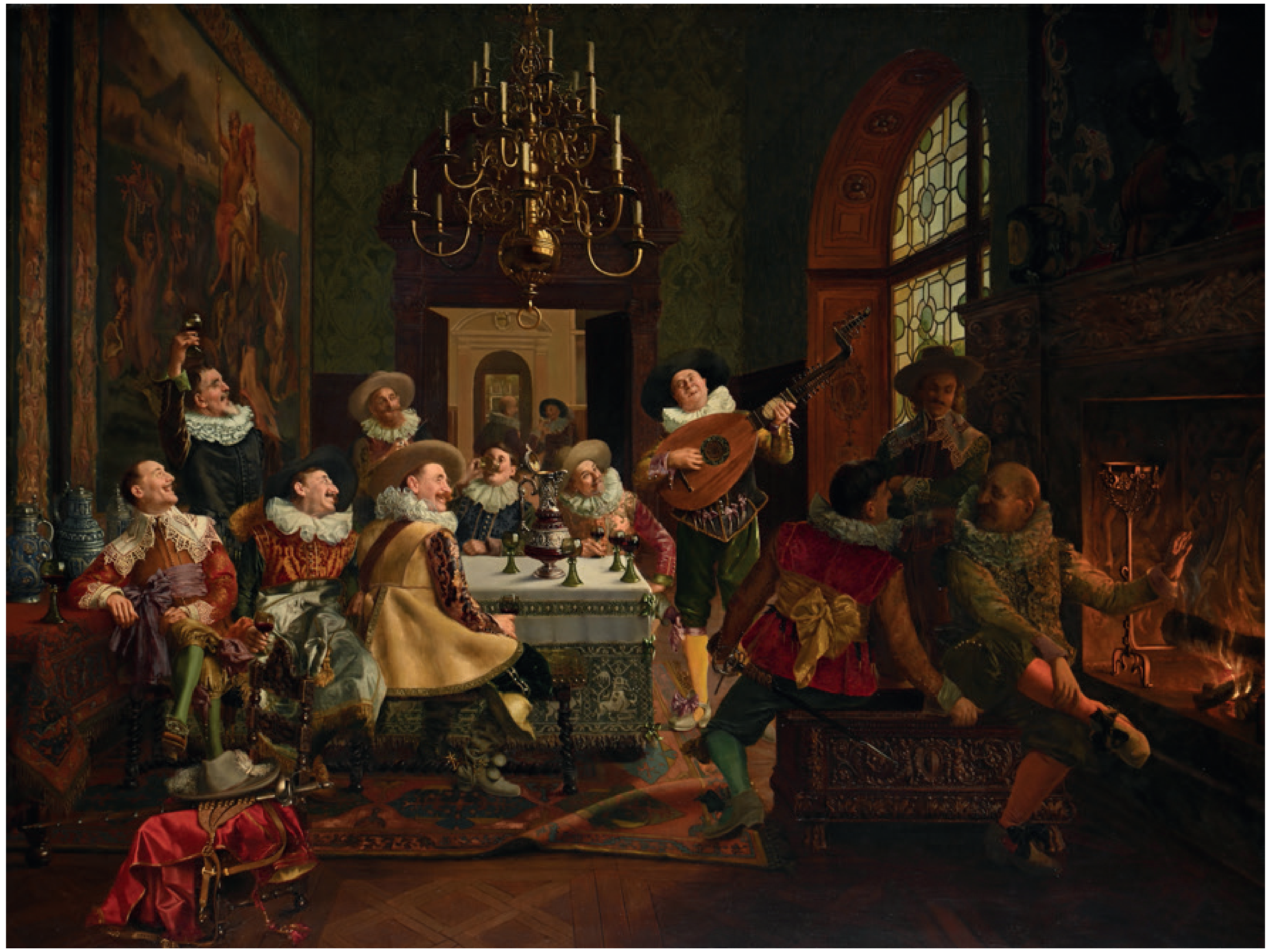
40 x 32.5cm (15½ x 12¾ in.)

Provenance:

Sale, Christie's, 19 February 1934, lot 69, titled as 'Industry' (according to label on verso)

G. Mitchell, London (according to label on verso)

£1,000-1,500



246

246

FRANCOIS BRUNERY (ITALIAN 1849-1926)

A MERRY MELODY

Oil on canvas

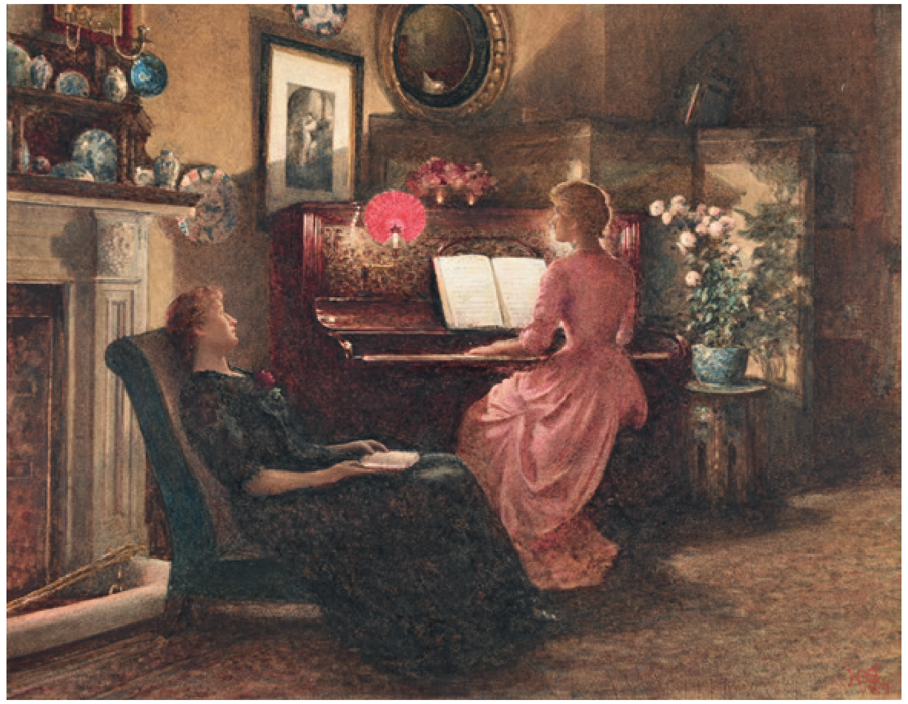
Signed (lower right)

78 x 104cm (30½ x 40¾ in.)

Provenance:

Private Collection, Lancashire Estate

£8,000-12,000



247

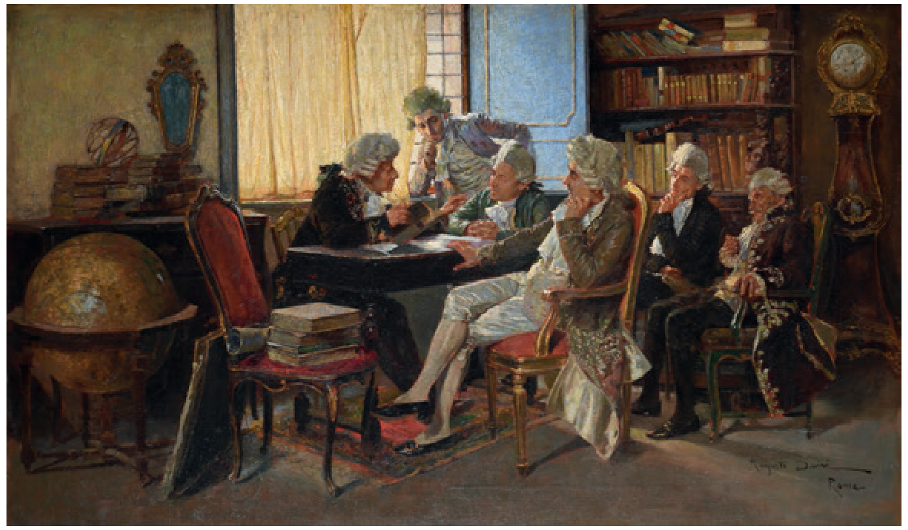
247

HENRY DUNKIN SHEPARD
(BRITISH FL. 1885-1891)
HOME SWEET HOME
Watercolour
Signed with monogram and dated
'87' (lower right)
32 x 40.5cm (12½ x 15¾ in.)

Provenance:
Chris Beetles Limited, London

Exhibited:
Guilford, Watts Gallery Artists
Village, *Untold Stories: British
Art From Private Collections*, 22
November 2016-19 February 2017,
n. unknown

£1,500-2,000

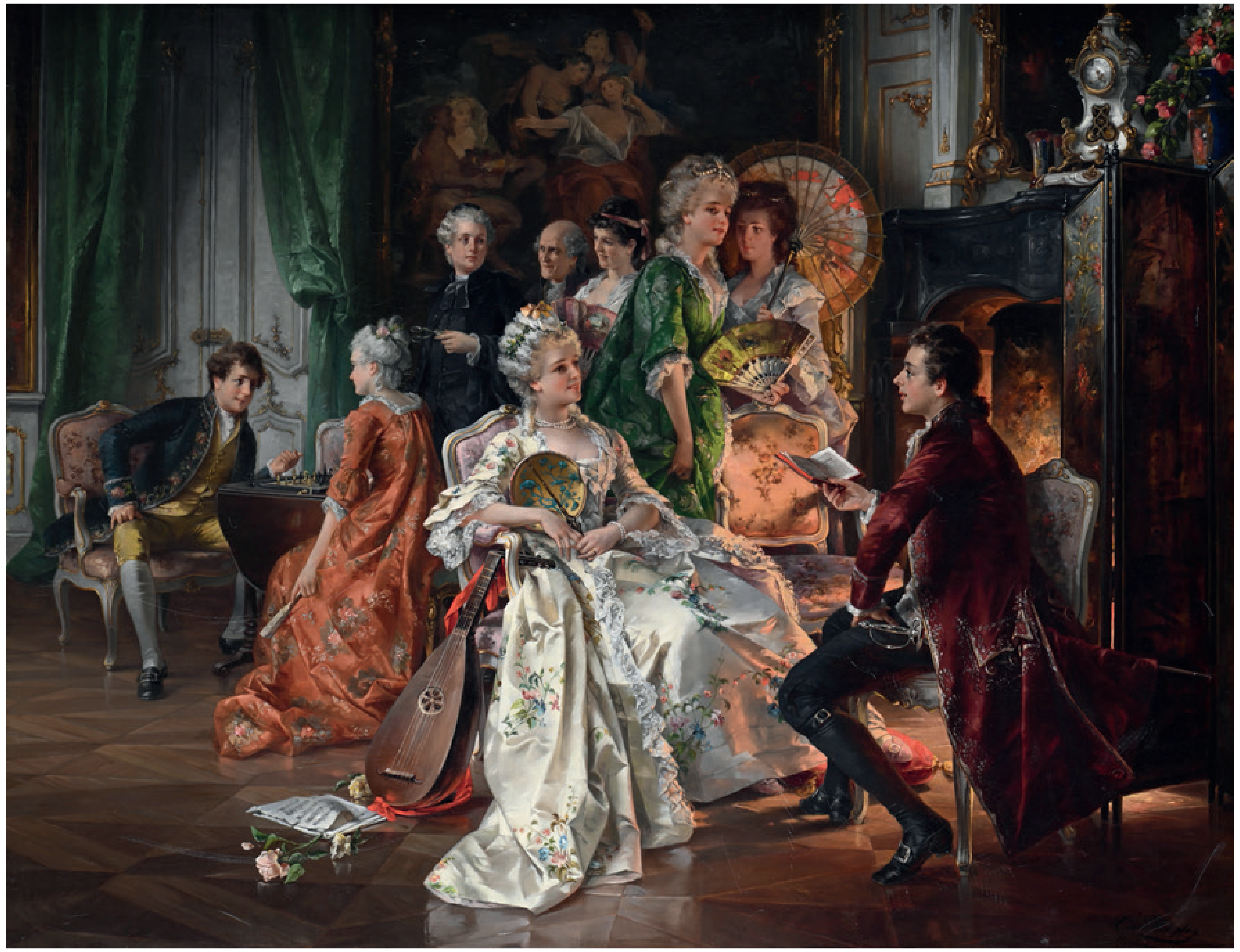


248

248

AUGUSTO DAINI (ITALIAN 1860-1920)
THE DILETTANI SOCIETY IN ROME
Oil on canvas
Signed and inscribed ' Roma' (lower right)
51 x 87cm (20 x 34¼ in.)

£1,000-1,500



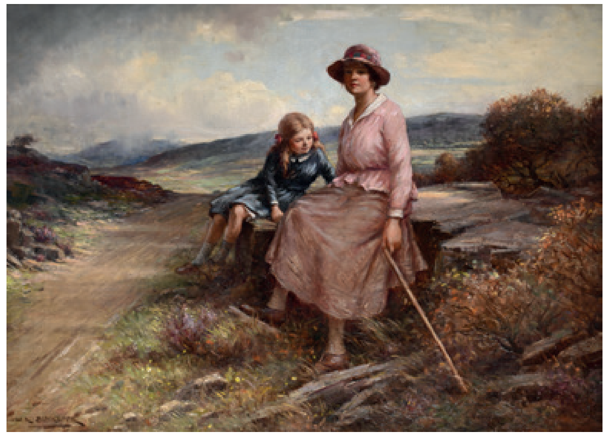
249

249

CARL HERPFER (GERMAN 1836-1897)
AN EVENINGS ENTERTAINMENT
Oil on canvas
Signed and inscribed 'Munchen' (lower left)
95 x 123cm (37¼ x 48¼ in.)

Provenance:
Private Collection, Lancashire Estate

£18,000-20,000



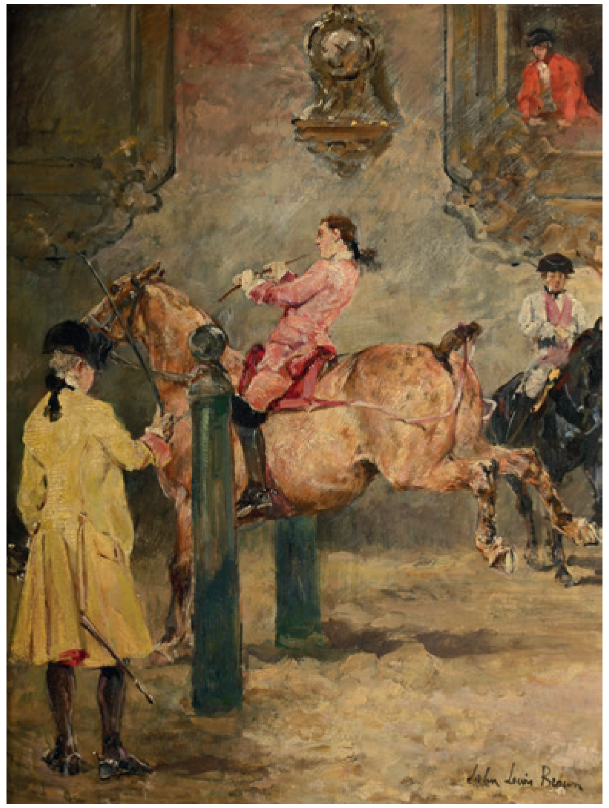
250

250

WILLIAM KAY BLACKLOCK (BRITISH 1872-1922)
THE TOP OF THE HILL
Oil on canvas
Signed (lower left)
56 x 77cm (22 x 30¼ in.)

Provenance:
Sale, Grogan & Company, *The Fall Auction*, 15 November 2020, lot 182

£1,500-2,500



251

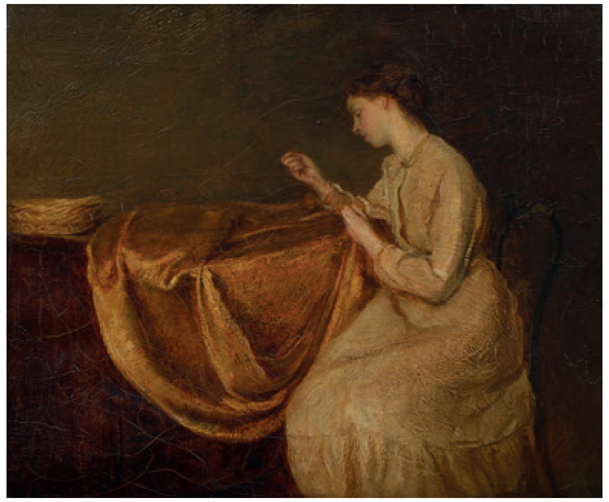
251

JOHN LEWIS BROWN (FRENCH 1829-1890)
RIDING SCHOOL
Oil on board
35.5 x 26.5cm (13¾ x 10¼ in.)

Painted circa 1882.

Provenance:
Durand-Ruel Galleries Paris/New York
Private collection, USA

£1,000-1,500



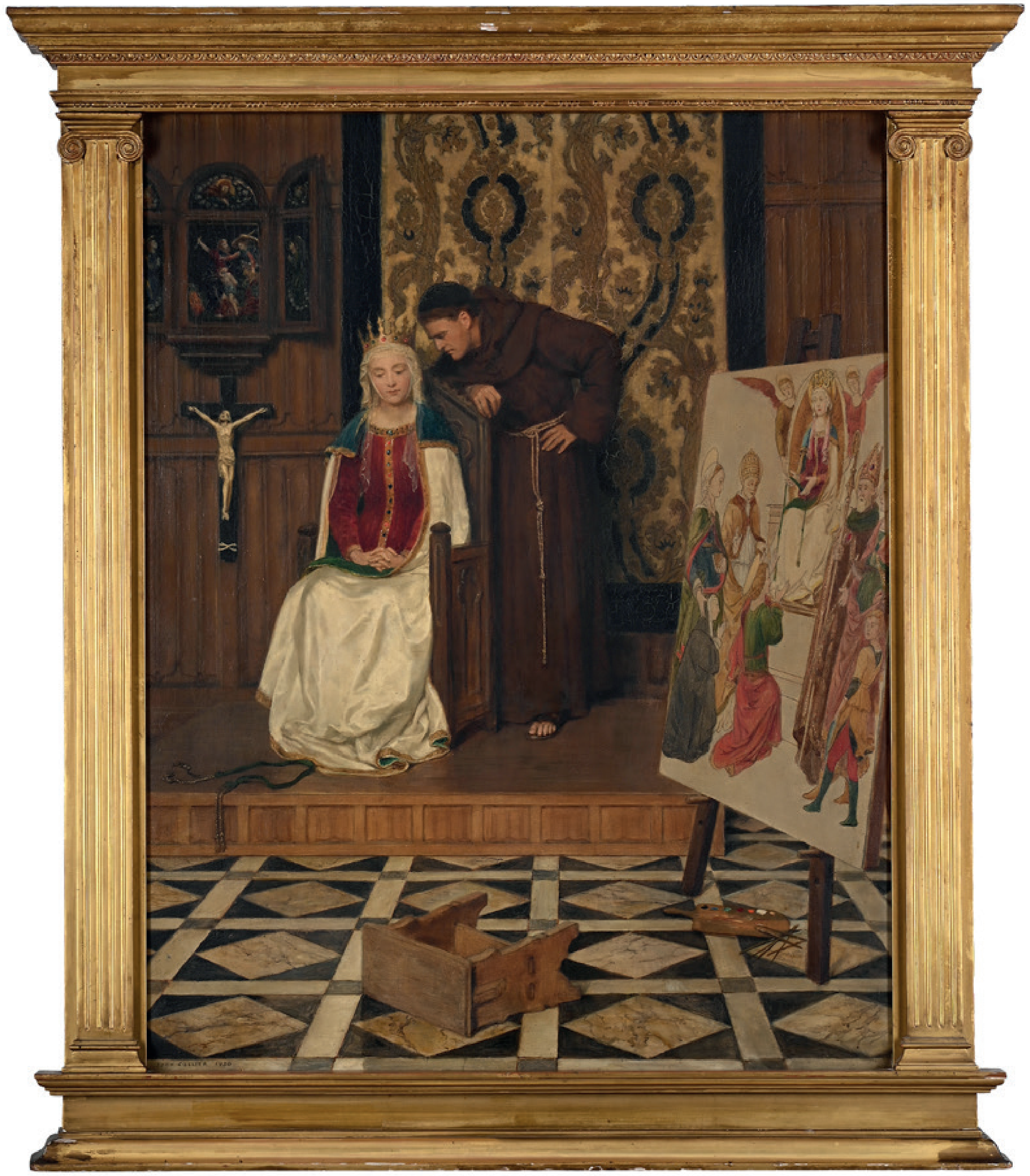
252

252

ARTHUR AMBROSE MCEVOY (BRITISH 1878 -1927)
GIRL SEWING
Oil on canvas
33 x 40cm (12 x 15½ in.)

Provenance:
Thomas Agnew & Sons, Ltd., London, n. 30073

£1,500-2,000



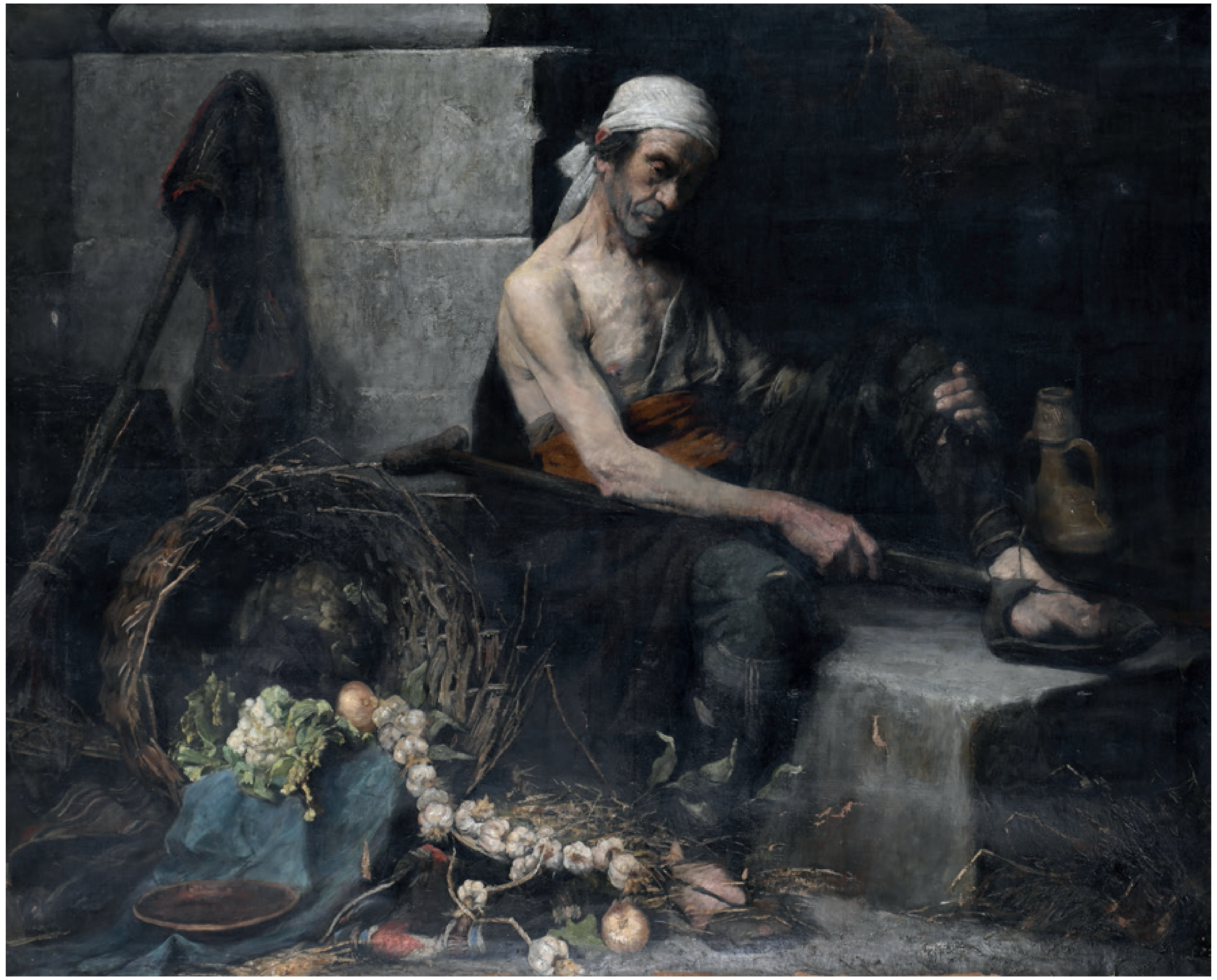
253

253

JOHN COLLIER (BRITISH 1850-1934)
FRA FILIPPO LIPPI IN HIS STUDIO
Oil on canvas
Signed and dated '1930' (lower left)
89.5 x 68cm (35 x 26¾ in.)
In a gilt Tabernacle frame

Exhibited:
London, The Royal Institute of Oil Painters, date unknown, no. 2

£4,000-6,000

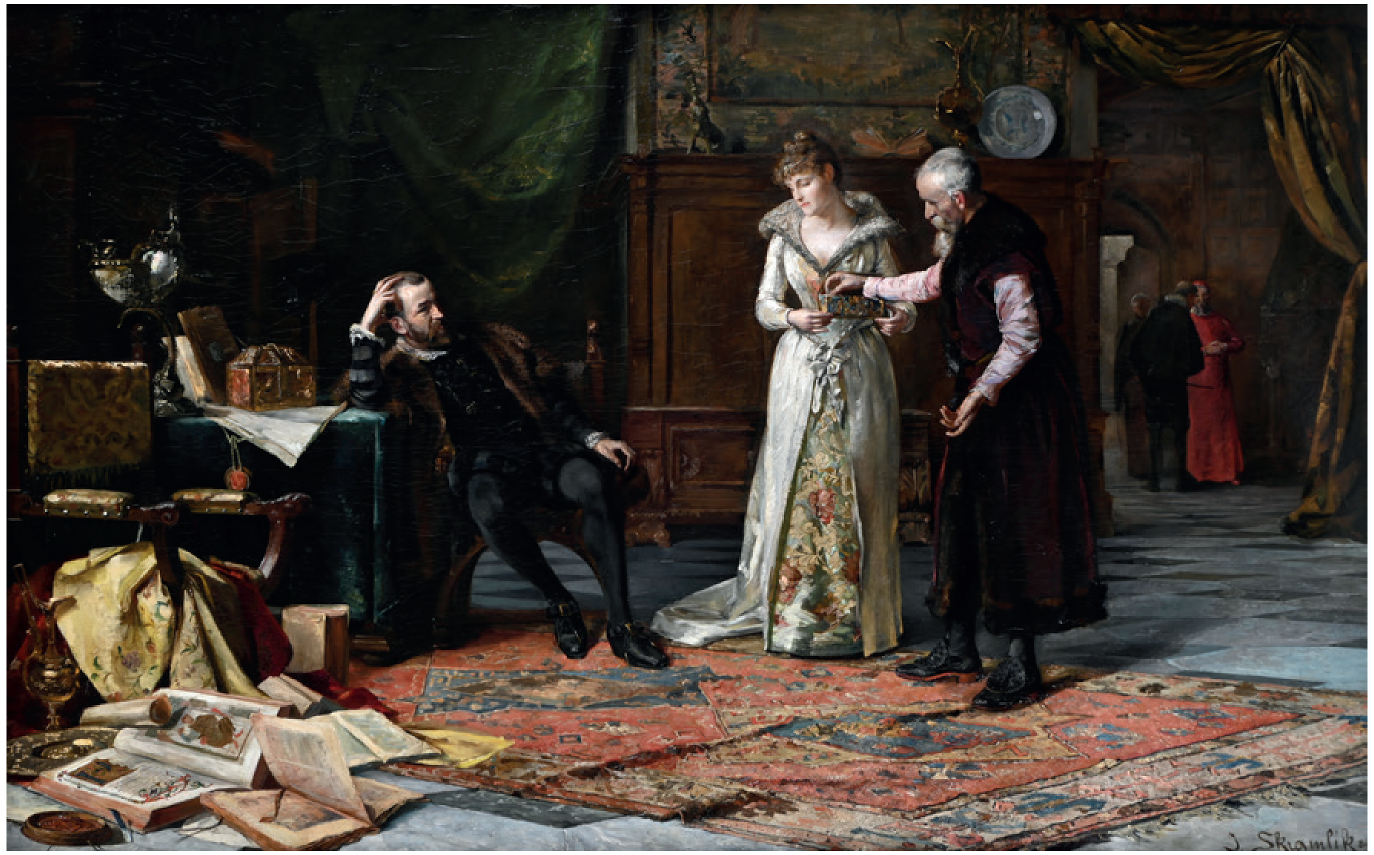


254

254

H. EXTER (GERMAN 19TH CENTURY)
THE VEGETABLE SELLER
Oil on canvas
Signed and dated 'München 1884' (centre right)
147 x 183cm (57¾ x 72 in.)

£5,000-8,000

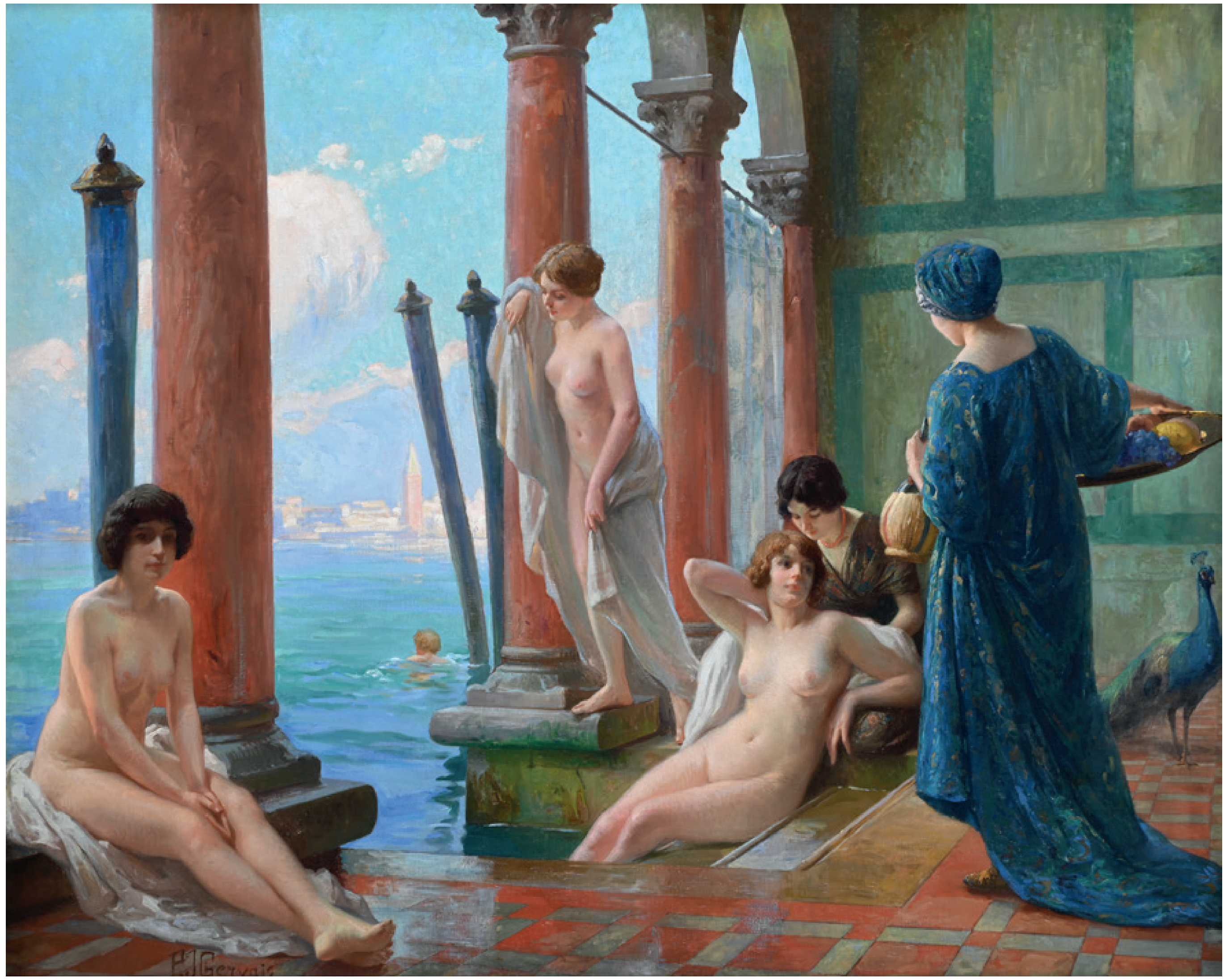


255

255

JAN SKRAMILK (CZECH 1860-1936)
NEGOTIATING THE DOWRY
Oil on canvas
Signed and dated '86' (lower right)
147 x 280cm (57¾ x 110 in.)

£5,000-8,000



256

256

JEAN PAUL GERVAIS (FRENCH 1859-1944)

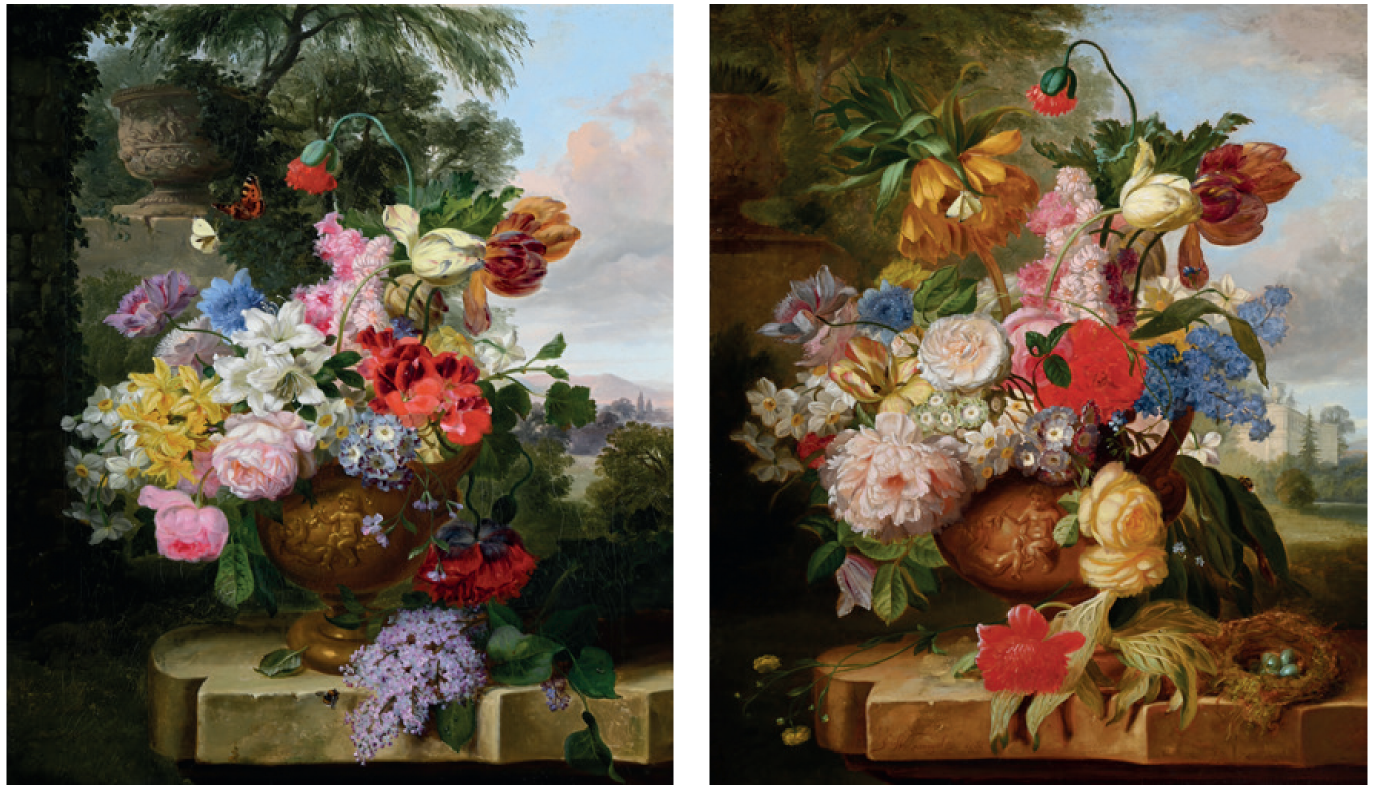
BATHERS

Oil on canvas

Signed (lower left)

130 x 161cm (51 x 63¼ in.)

£3,000-5,000



257

257

JOHN WAINWRIGHT (BRITISH ACTIVE 1855-1931)

SUMMER FLOWERS

Oil on canvas, a pair

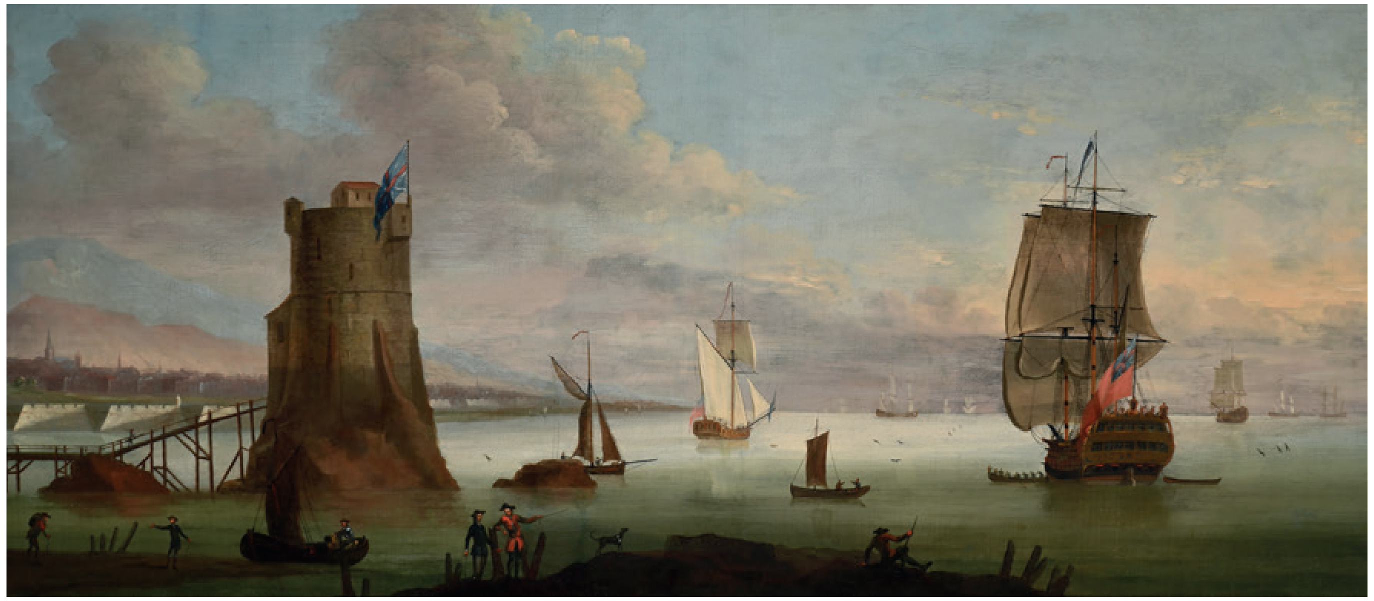
Both signed and dated '1865' (lower left)

Each 67 x 56cm (26¼ x 22 in.) (2)

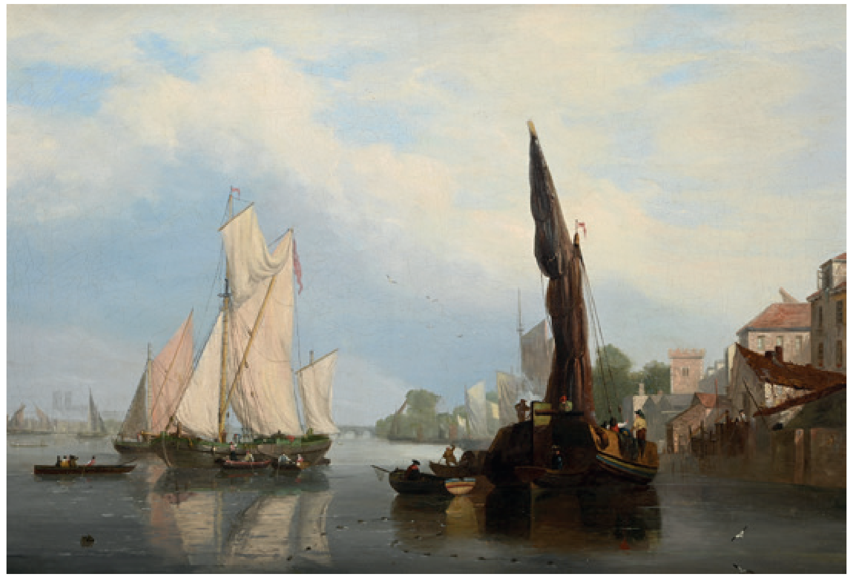
Provenance:

MacConnal Mason and Sons, London

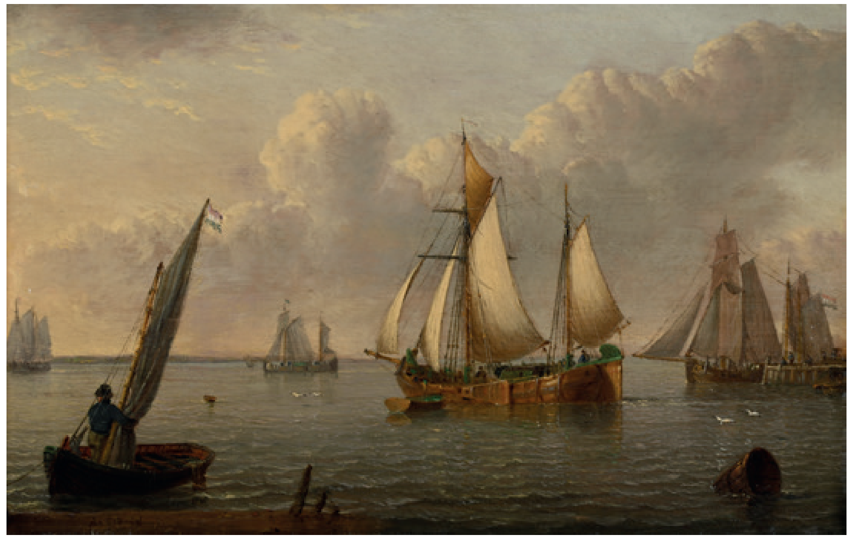
£5,000-7,000



258



259



260

258

BRITISH SCHOOL (LATE 18TH CENTURY)
SHIPPING IN A PORT
Oil on canvas
60 x 140cm (23½ x 55 in.)

£2,000-3,000

259

JOHN THOMAS SERRES (BRITISH 1759-1825)
THE THAMES AT LAMBETH
Oil on canvas
Signed with initials (to building at right margin)
44 x 64cm (17¼ x 25 in.)

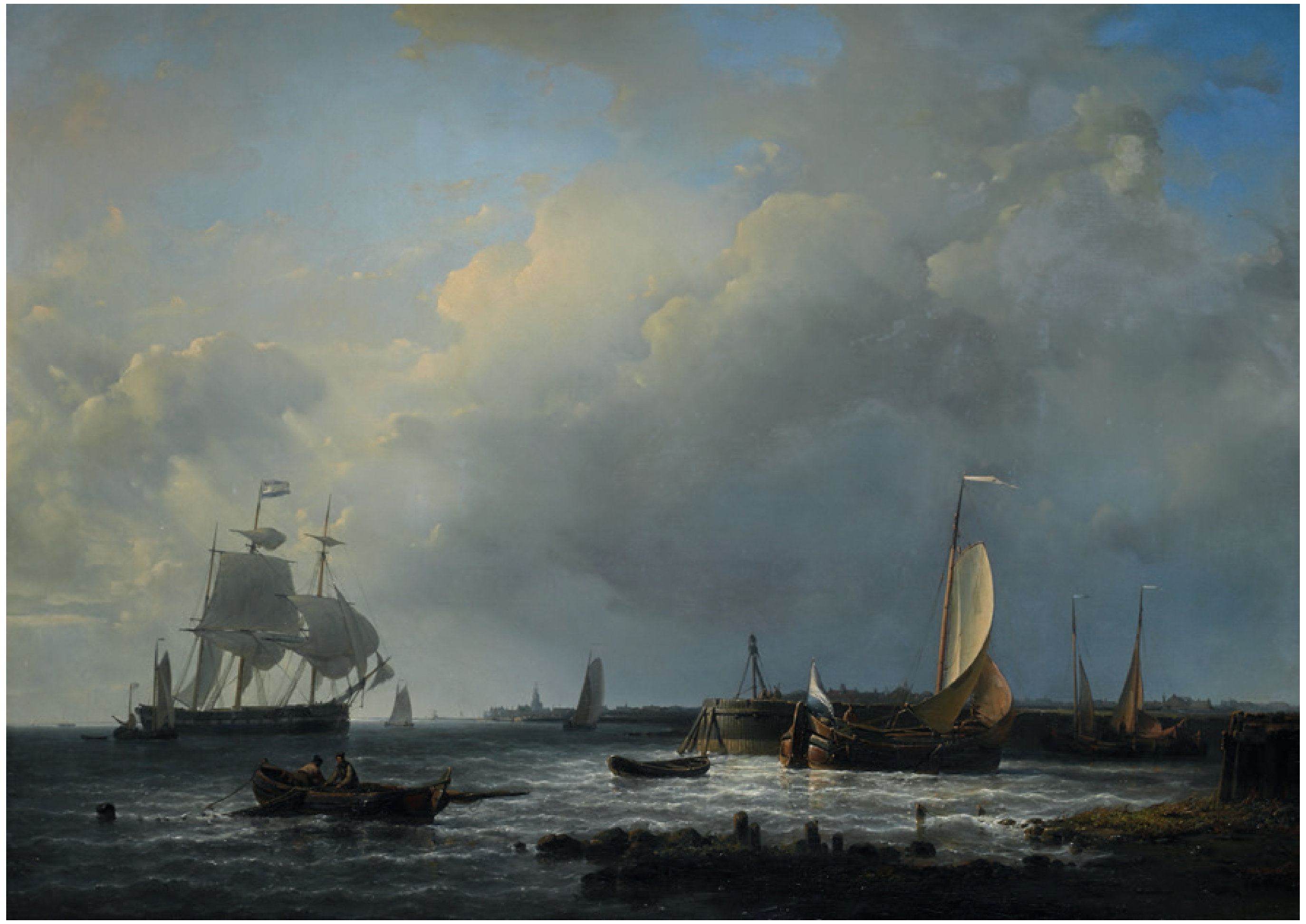
Provenance:
The collection of Frank Cockett,
From whom purchased by a private collector in 1984
By descent to his wife
Her sale, Martel Maides, *Fine Art, Antiques and Jewellery (Day 2)*, 7 September 2017, lot 302
A private collection

£2,000-3,000

260

ATTRIBUTED TO WILLIAM ANDERSON (SCOTTISH 1757-1837)
SHIPS AT SEA
Oil on panel
Indistinctly signed (lower left)
13 x 21cm (5 x 8¼ in.)

£1,000-1,500



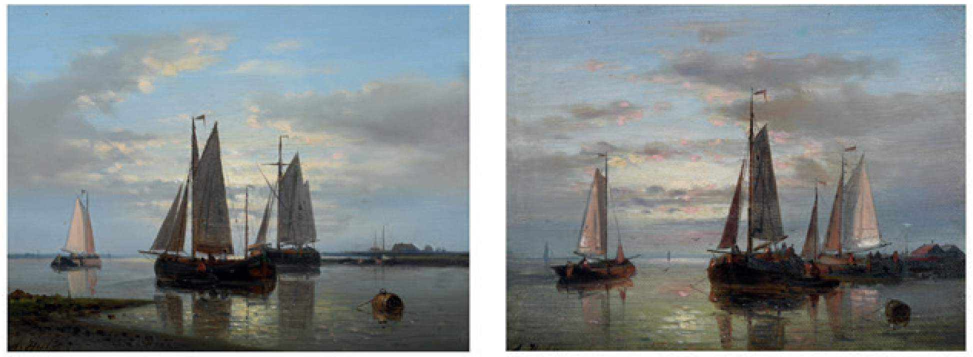
261

261

ABRAHAM HULK SENIOR (BRITISH 1813-1897)
BOATS AT SEA
Oil on canvas
58 x 82cm (22¾ x 32¼ in.)

Provenance:
Burlington Paintings, London

£3,000-5,000



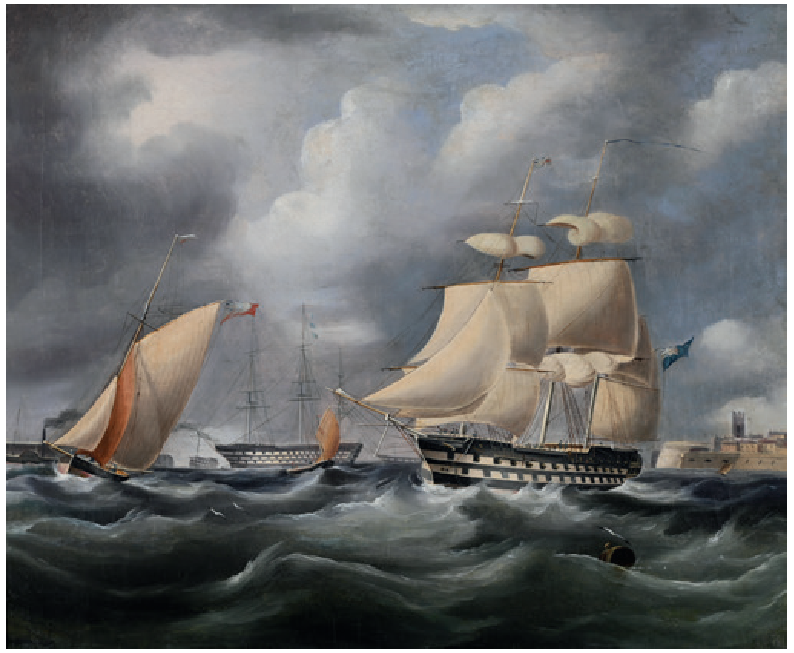
262

262

ABRAHAM HULK SENIOR (BRITISH 1813-1897)
SHIPPING OFF THE DUTCH COAST
Oil on panel, a pair
Both signed (lower left)
Each 15.5 x 20cm (6 x 7¾ in.) (2)

Provenance:
N. R. Omell, London

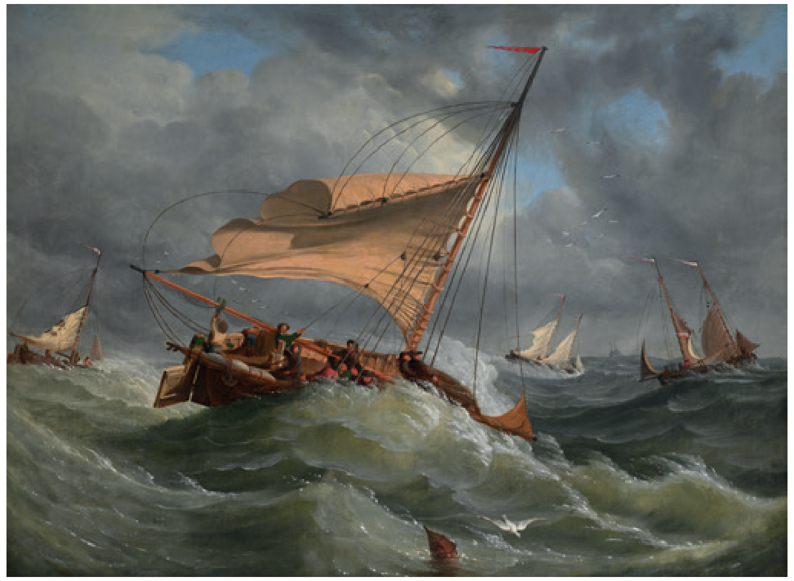
£1,500-2,500



263

263
ATTRIBUTED TO RICHARD BALL SPENCER
(BRITISH 1812-1897)
74 COMEING [sic] OUT OF PORTSMOUTH HARBOUR
Oil on canvas
Inscribed with title (verso)
52 x 60.5cm (20¼ x 23¾ in.)

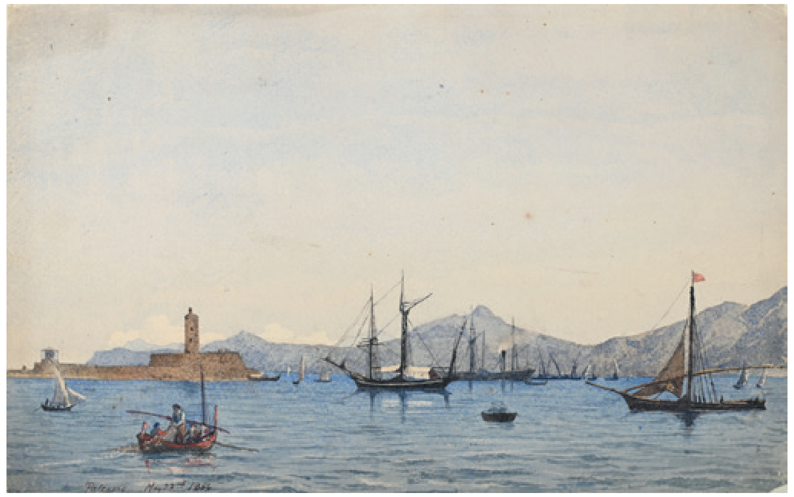
£800-1,200



264

264
DUTCH SCHOOL (19TH CENTURY)
SAILING VESSELS IN PERILOUS SEAS
Oil on canvas
80 x 110cm (31¼ x 43¼ in.)

£1,000-1,500



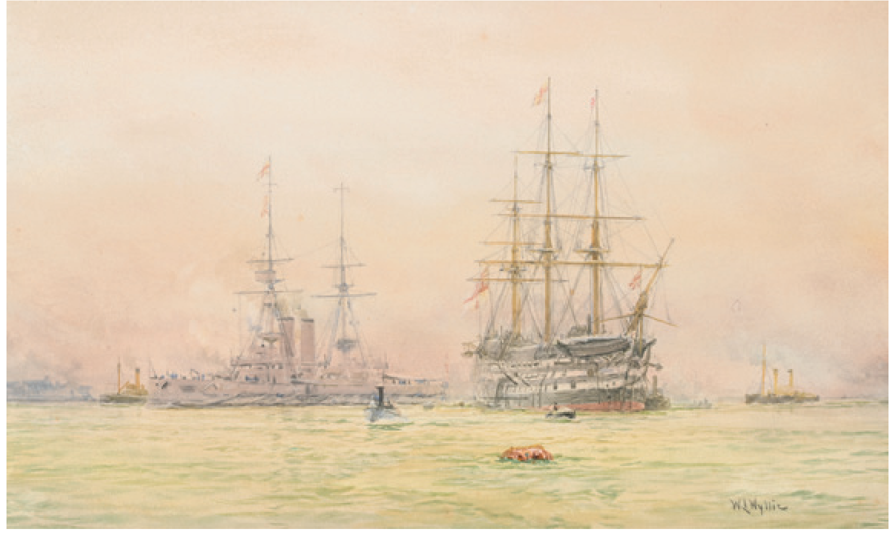
265

265
EDWARD JOHN POYNTER
(BRITISH 1836-1919)
A VIEW OF PALERMO
Watercolour
Signed, inscribed and dated 'Palermo May 22nd 1854' (lower left)
21.5 x 35cm (8¼ x 13¾ in.)

£600-800

266
WILLIAM LIONEL WYLLIE
(BRITISH 1851-1931)
HMS VICTORY
Pencil and watercolour
Signed (lower right)
27 x 46cm (10½ x 18 in.)

£3,000-5,000

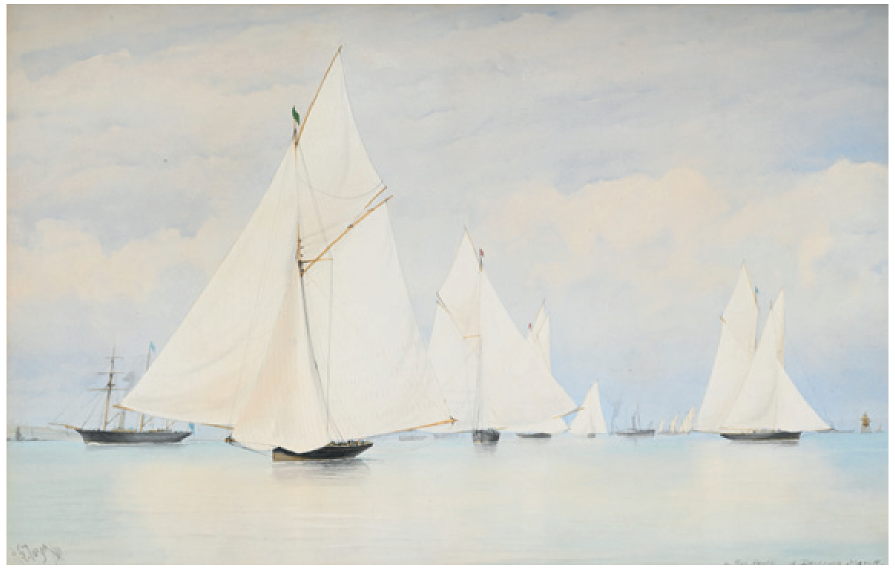


266

267 λ
HENRY EDWARD TOZER (BRITISH 1864-1955)
IN SEA REACH A DRIFTING MATCH
Pencil and watercolour
Signed and dated '80' (lower left);
inscribed with title (lower right)
42 x 38cm (16½ x 14¾ in.)

Provenance:
The Parker Gallery, London

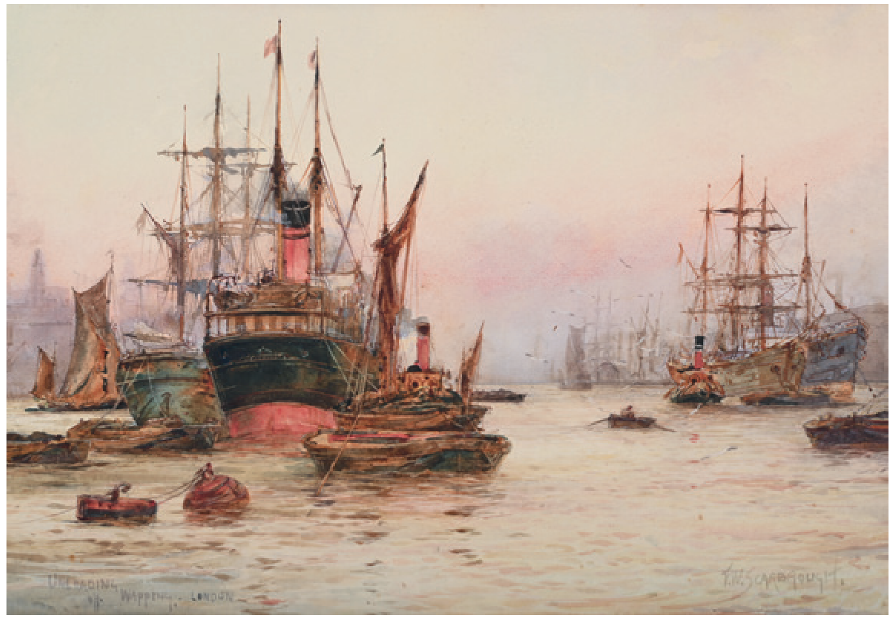
£600-800



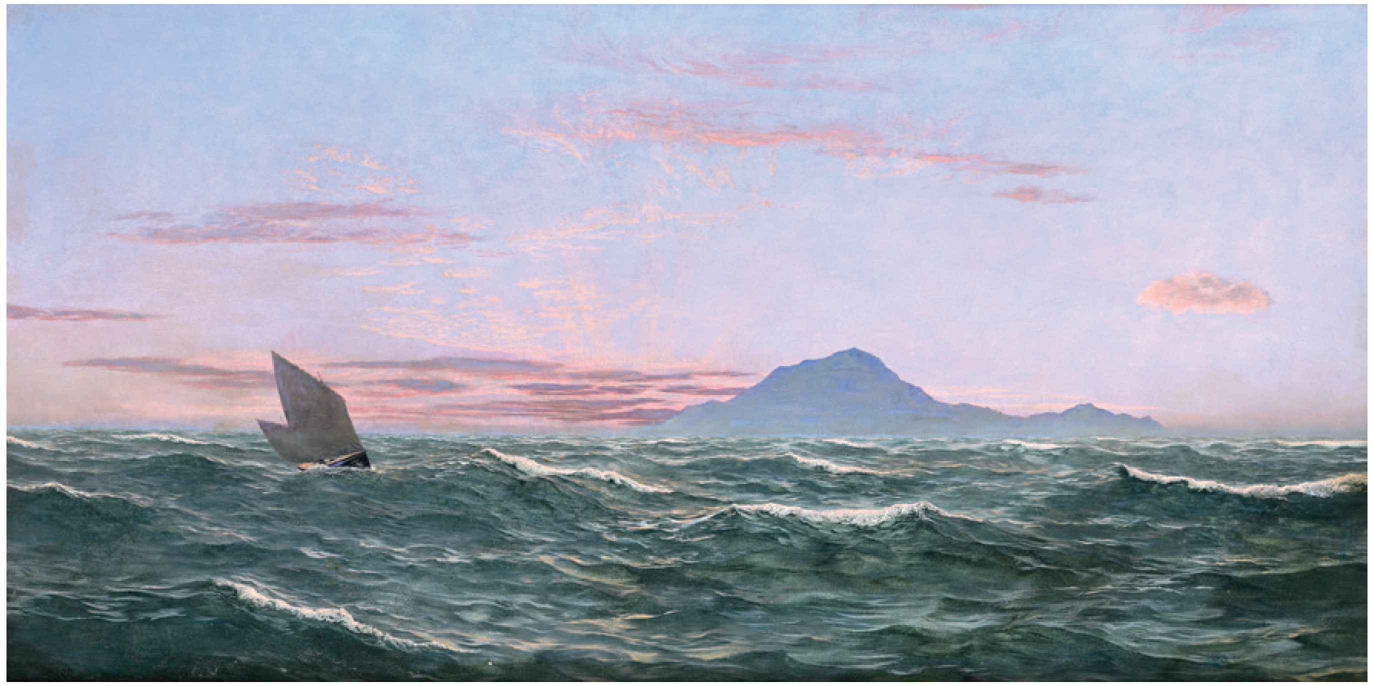
267

268
FRANK WILLIAM SCARBOROUGH
(BRITISH 1860-1939)
UNLOADING OFF WAPPING, LONDON
Watercolour
Inscribed (lower left); signed (lower right)
24 x 34cm (9¼ x 13¼ in.)

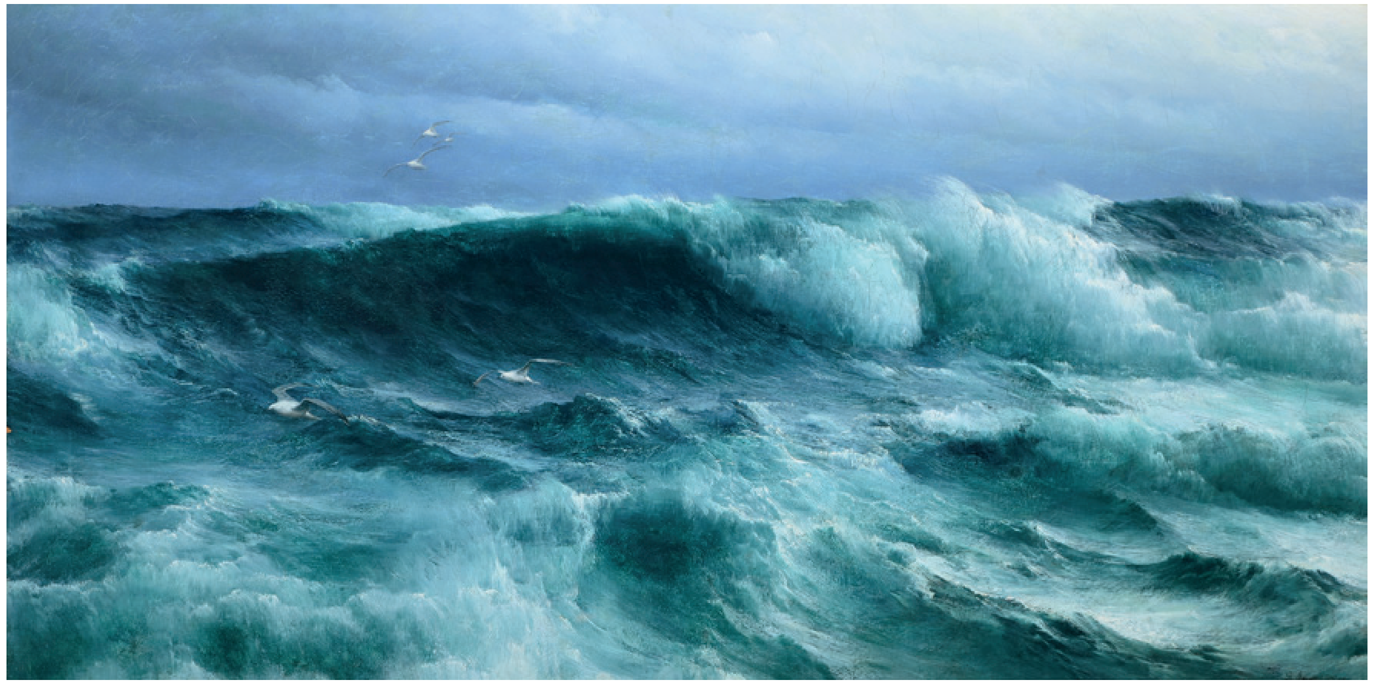
£600-800



268



269



270

269

JOHN BRETT (BRITISH 1831-1902)
SUNSET OFF LUNDY ISLAND
Oil on canvas
Signed (lower left)
60 x 121cm (23½ x 47½ in.)

Painted in 1872.

Provenance:
The Collection of Mr Alfred Morrison 1872
Sale, Christie's, London, 17 June 1899, lot 108, bought by Sampson for 52 guineas
Sale, Robinson, Fisher & Harding, 11 October 1928, lot 21, bought by M. R. L. White for £15 -4-6
The Collection of Sir Phillip Sassoon Bt, MP
The Collection of Hugh Handley-Pegg
Thence by descent
The Maas Gallery, London

Literature:
Payne, Christiana, *John Brett, Pre-Raphaelite Landscape Painter*, Cat. No. 635

This work is one of a pair (the other being Dawn off Lundy Island, unlocated since 1899) presumably commissioned by Brett's greatest patron, Alfred Morrison, and is based on sketches made in September 1867. (see Brett sketchbook 26 at the National Maritime Museum, Greenwich). It takes its place among other brilliantly vivid studies of the sea painted by the artist for Morrison, of which the largest and most important is Christmas Morning 1866, now in the Russell-Cotes Art Gallery, Bournemouth. It hung in the picture gallery of Morrison's Wiltshire property, Fonthill House. A photograph (c.1890) of this gallery, in which the picture can be clearly identified, is illustrated as plate 9 in The Rise of the Nouveaux Riches by J. Mordaunt Crook. It was sold, along with the rest of his large collection, after Morrison's death in 1899.

The frame, although clearly old, is unlikely to be the original. If it were, one would expect to find the code for the Christie's sale of 1899 to be stencilled on the back. It would also not refer to the artist as ARA, a status Brett achieved only in 1881. It is most likely that the work was reframed by Sampson after he acquired it in 1899.

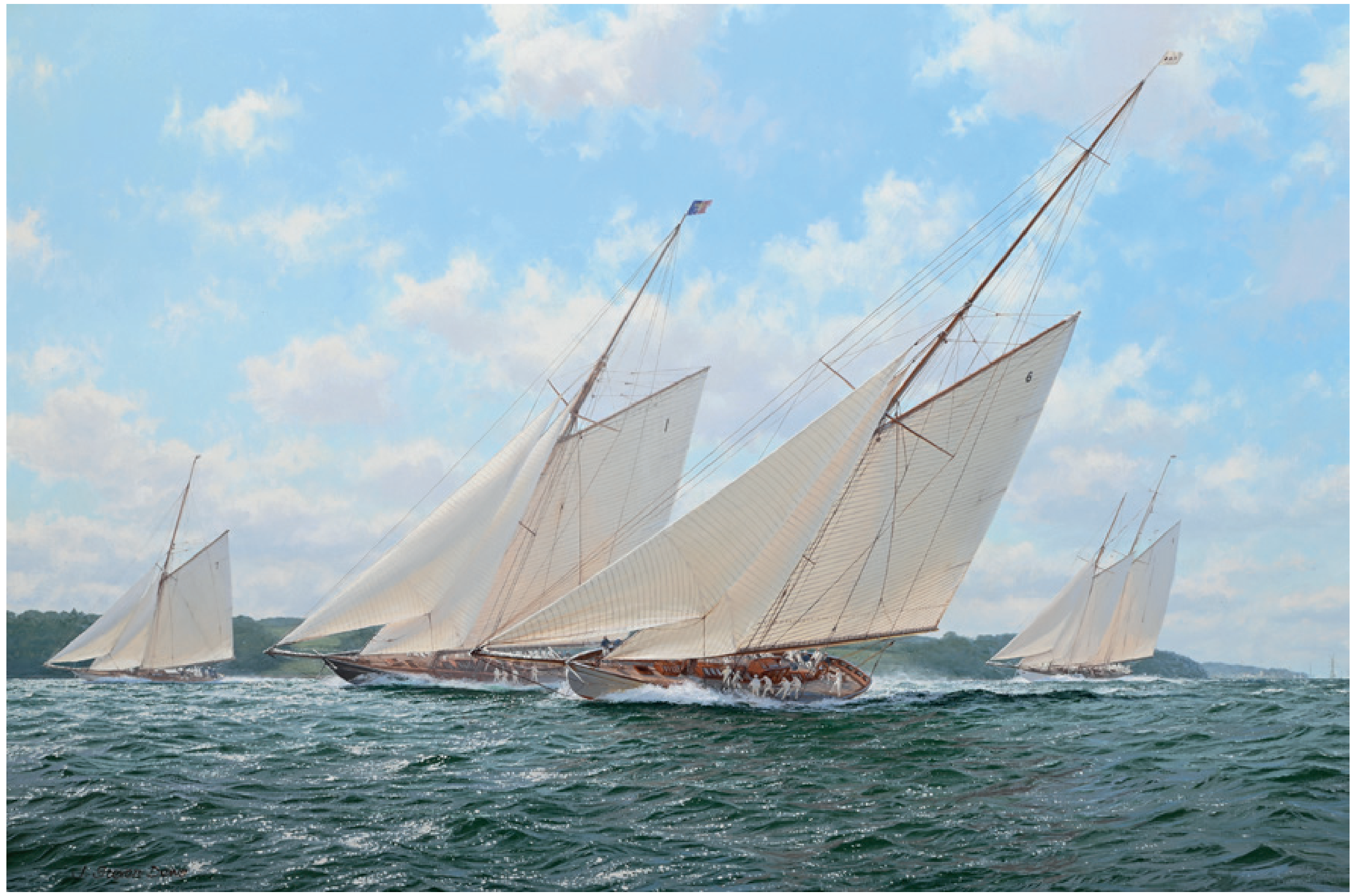
£12,000-18,000

270

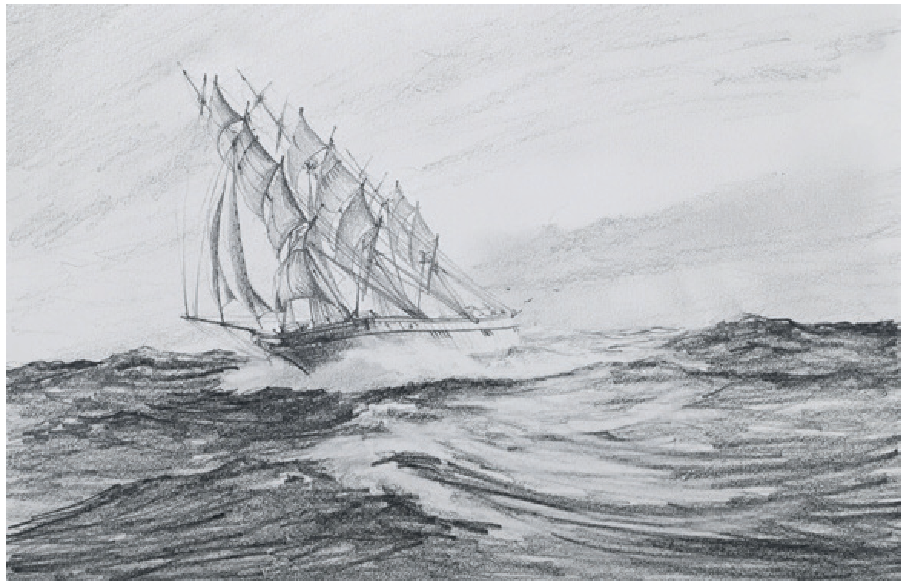
DAVID JAMES (BRITISH 1853-1904)
CORNISH SEAS
Oil on canvas
Signed and dated '1900' (lower right)
64 x 127cm (25 x 50 in.)

Provenance:
N.R. Omell Galleries, London

£10,000-15,000



271



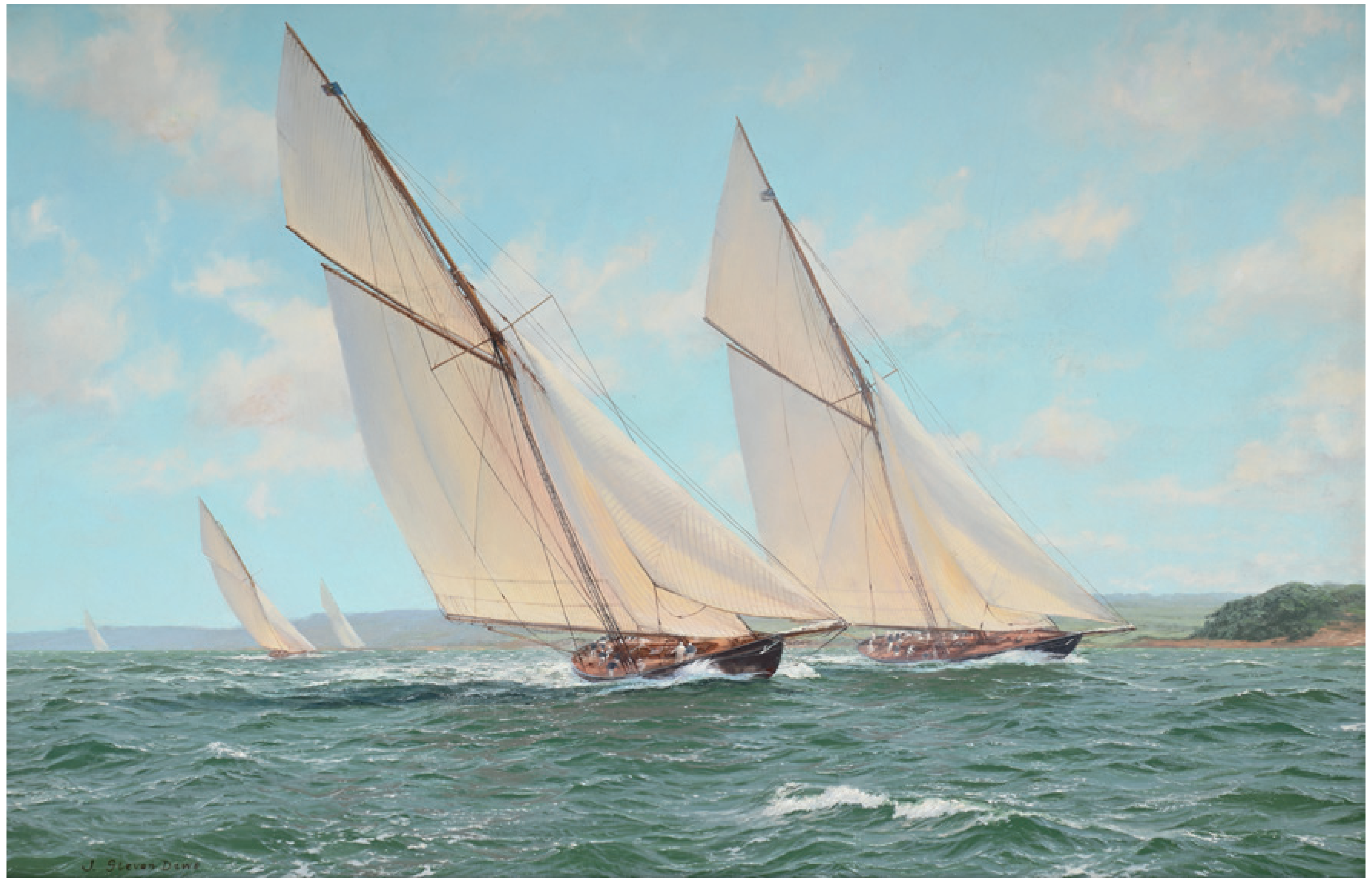
272

271 λ
JOHN STEVEN DEWS (BRITISH B. 1949)
RACING OFF NORRIS CASTLE
Oil on canvas
Signed (lower left)
51 x 77cm (20 x 30¼ in.)

£8,000-12,000

272 λ
JOHN STEVEN DEWS (BRITISH B. 1949)
SKETCH 6, AMOCO CALENDAR 1980
Pencil
19 x 30cm (7¼ x 11¾ in.)

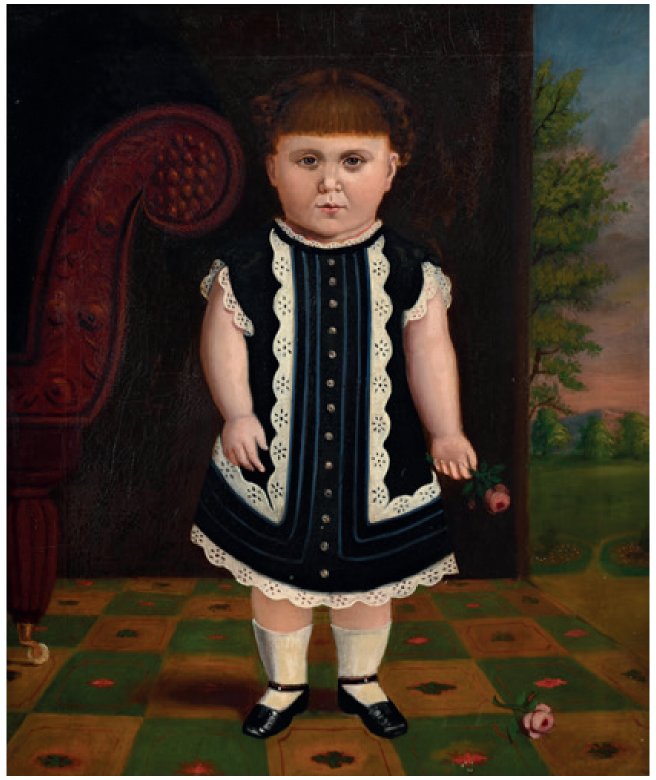
£400-600



273

273 λ
JOHN STEVEN DEWS (BRITISH B. 1949)
BRYNHILD RACING OFF COWES
Oil on canvas
Signed (lower left)
50.5 x 76.5cm (19¾ x 30 in.)

£10,000-15,000

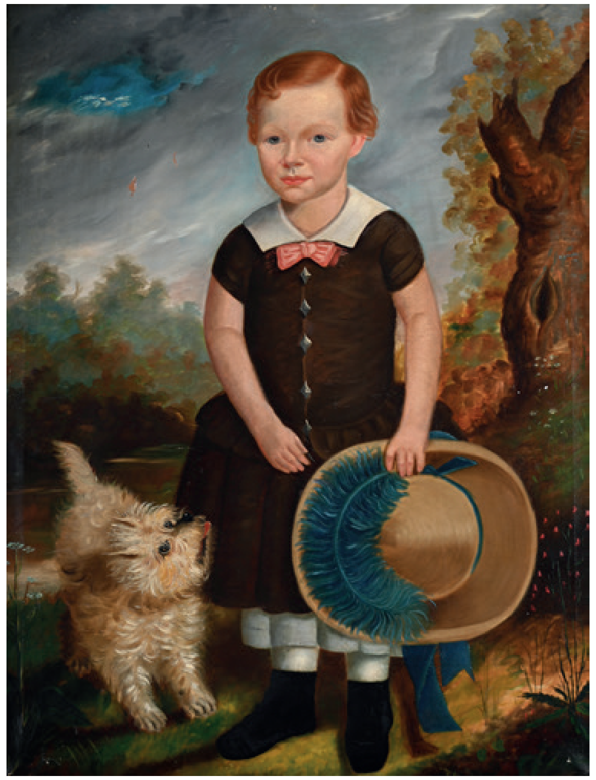


274

274

ANGLO-AMERICAN PRIMITIVE SCHOOL (19TH CENTURY)
PORTRAIT OF A GIRL HOLDING A ROSE
Oil on canvas
73 x 62cm (28½ x 24¼ in.)

£2,000-3,000

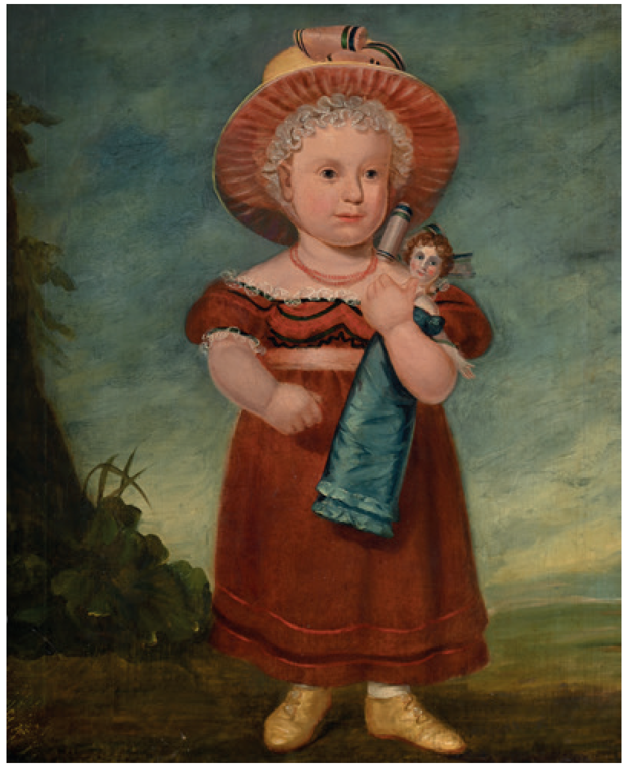


275

275

AMERICAN PRIMITIVE SCHOOL (19TH CENTURY)
PORTRAIT OF A BOY WITH A DOG
Oil on canvas
88.5 x 68cm (34¾ x 26¾ in.)

£1,000-1,500

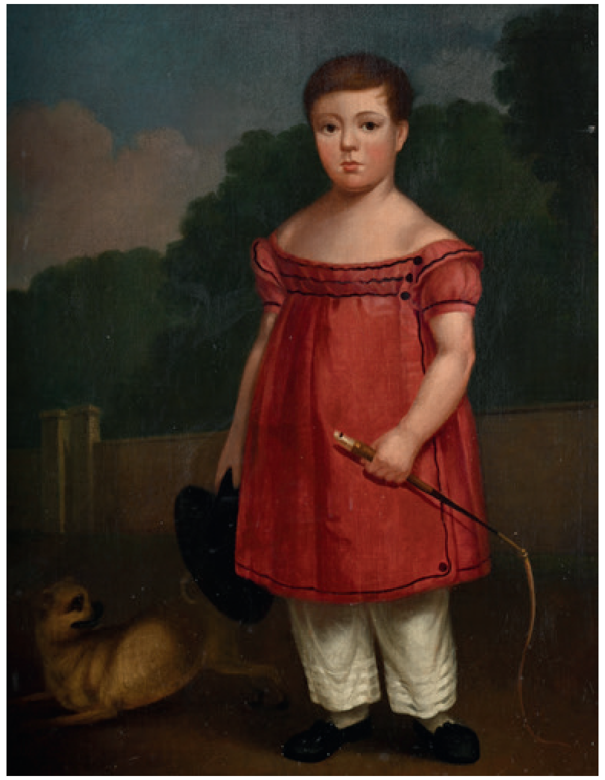


276

276

AMERICAN PRIMITIVE SCHOOL (19TH CENTURY)
CHILD WITH DOLL
Oil on canvas
76 x 63cm (29¾ x 24¾ in.)

£1,000-1,500

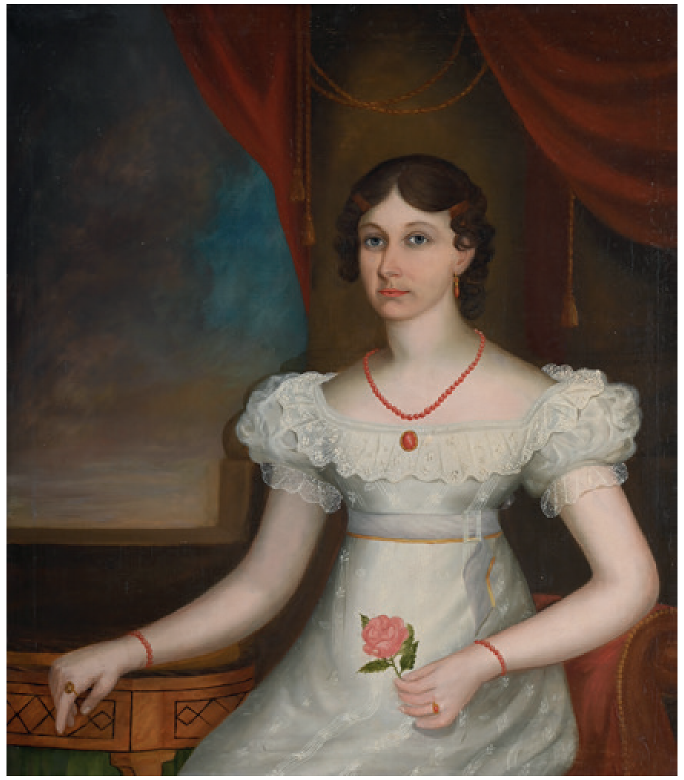


277

277

AMERICAN PRIMITIVE SCHOOL (19TH CENTURY)
PORTRAIT OF A BOY WITH WHIP AND DOG
Oil on canvas
85 x 66cm (33¼ x 25 in.)

£1,500-2,000



278

278

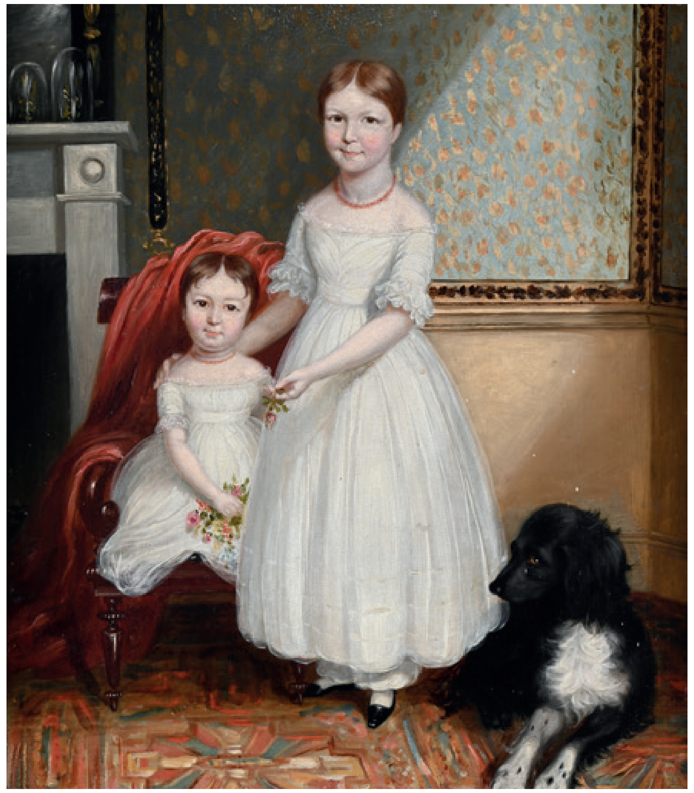
AMERICAN PRIMITIVE SCHOOL (LATE 18TH CENTURY)
PORTRAIT OF A SEATED LADY HOLDING A ROSE
Oil on canvas
74 x 65cm (29 x 25½ in.)

£800-1,200

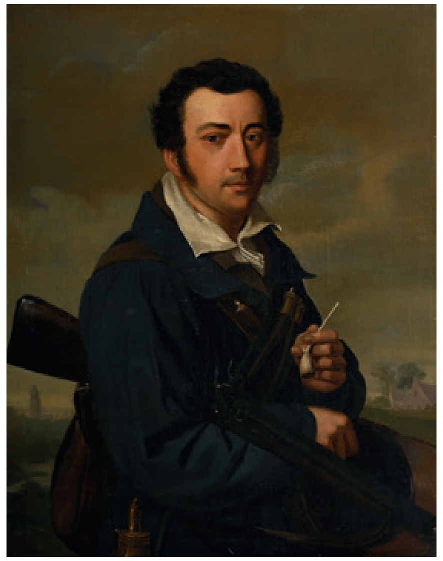
279

ENGLISH SCHOOL (19TH CENTURY)
PORTRAIT OF TWO CHILDREN AND A DOG
Oil on canvas
37 x 30.5cm (14½ x 12 in.)

£300-500



279



280

280

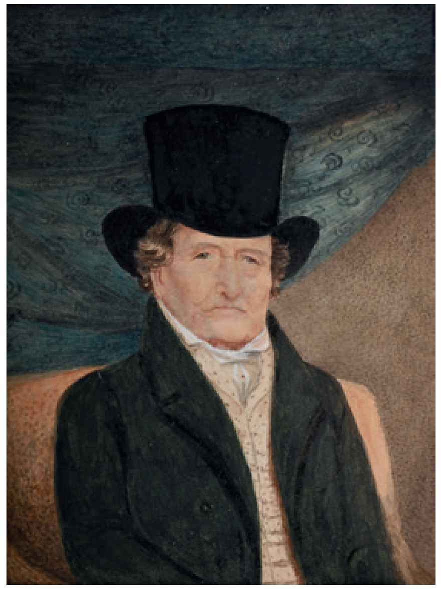
FRENCH SCHOOL (CIRCA 1840)

PORTRAIT OF A HUNTER HOLDING A PIPE

Oil on canvas

81 x 62.5cm (31¾ x 24½ in.)

£2,000-3,000



281

281

SARAH BIFFIN (BRITISH 1784-1850)

PORTRAIT OF SAMUEL WILLIAMS SENIOR, AGED 90

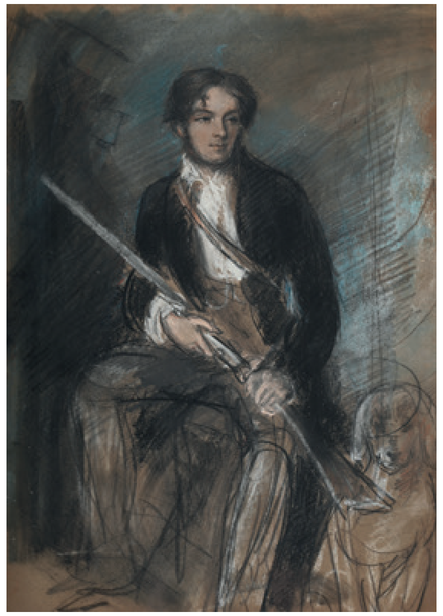
Watercolour

Inscribed and dated '1833 June 12 Samuel William Snr - Aged 90 yrs- Presents this likeness to Susanna Wife of John Williams' (verso); the original frame also later inscribed ' Painted by Miss Biffin without hands or feet' (verso)

14 x 10cm (5½ x 3¾ in.)

Born with phocomelia, Sarah Biffin's remarkable miniature paintings were created using only her mouth. Biffin's skill and dogged self-promotion allowed her to develop a successful enterprise; her clients included Willem Frederik, Prince of Orange and Princess Augusta Sophia, the daughter of King George III. The Berkshire Chronicle reported,on 4 June 1842, the death of 'Samuel Williams Senior, many years coach proprietor of this town' (Twyford), it has been suggested that this could be a candidate for the sitter in the present lot.

£500-700



282

282

SIR FRANCIS GRANT (BRITISH 1803-1878)

PORTRAIT OF JAMES BATEMAN OF BIDDULPH GRANGE (1811-1897)

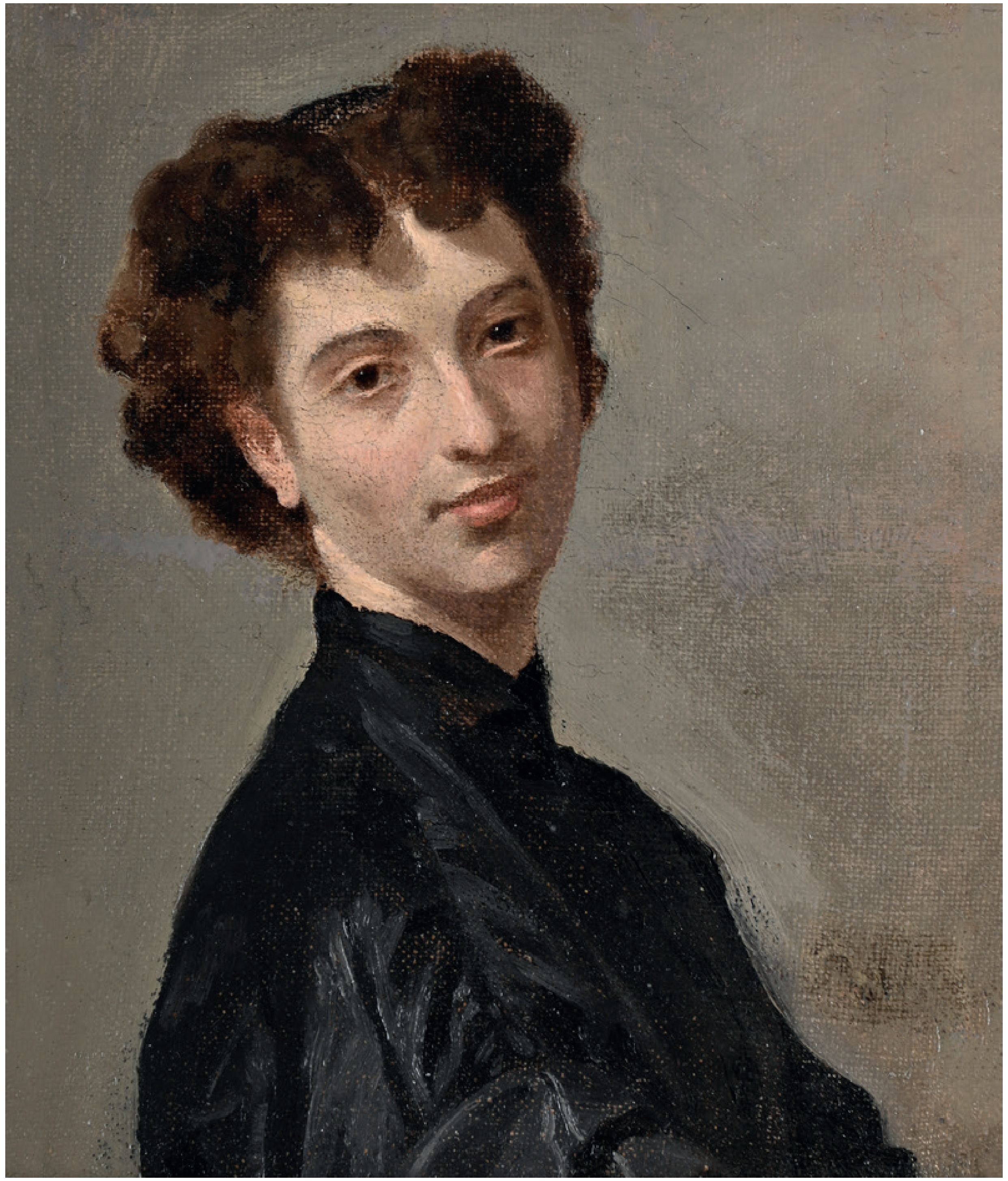
Pastel

37 x 27cm (14½ x 10½ in.)

James Bateman (1811-1897) was a British landowner and accomplished horticulturist. He developed Biddulph Grange after moving there around 1840, from nearby Knypersley Hall, Staffordshire. He created the famous gardens at Biddulph Grange with the help of his botanist wife, Maria (née Sybilla) and his friend, the marine painter Edward William Cooke. The gardens are a rare survival of the interim period between Capability Brown's landscaped garden and the High Victorian Style.

From 1865-70 Bateman was the founding president of the North Staffordshire Field Club, a large local organisation which researched local natural history and folklore.

£1,000-1,500



283

283

GIOVANNI BOLDINI (ITALIAN 1842-1931)

RITTRATTO DI GIOVANE SIGNORA

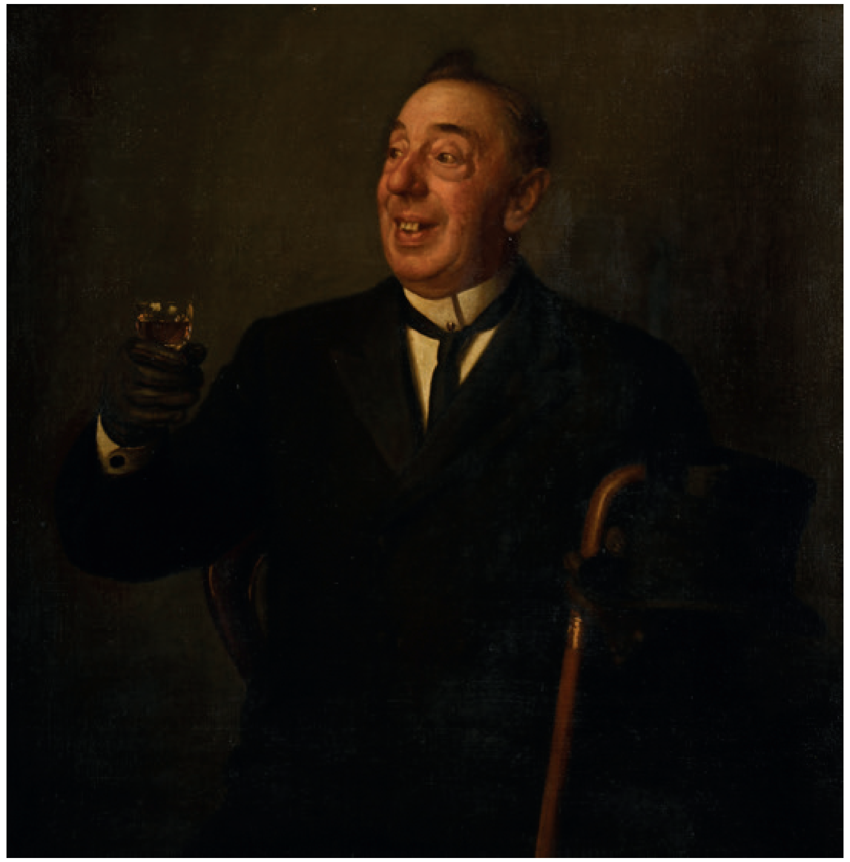
Oil on canvas

Indistinctly signed (lower right)

18 x 15cm (7 x 5¾ in.)

The attribution has been confirmed by Dr. Francesca Dini in a letter dated 12 May 2017.

£4,000-6,000



284

284

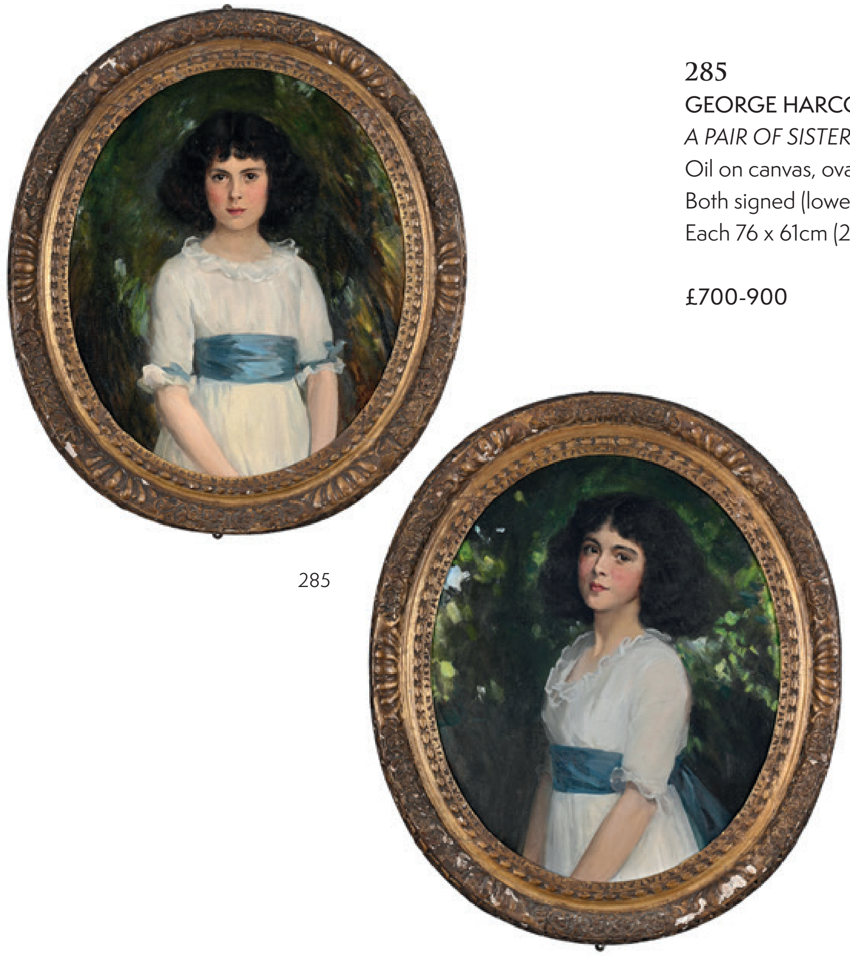
GEORGE BELCHER (BRITISH 1875-1947)
THE MOURNER
Oil on canvas
92 x 92cm (36 x 36 in.)

Provenance:
The Fine Art Society Ltd., London

Literature:
F. Rutter, *Modern Masterpieces*, p. 40
(according to label on verso)

Exhibited:
Royal Academy, 1935, n. 659

£1,000-1,500

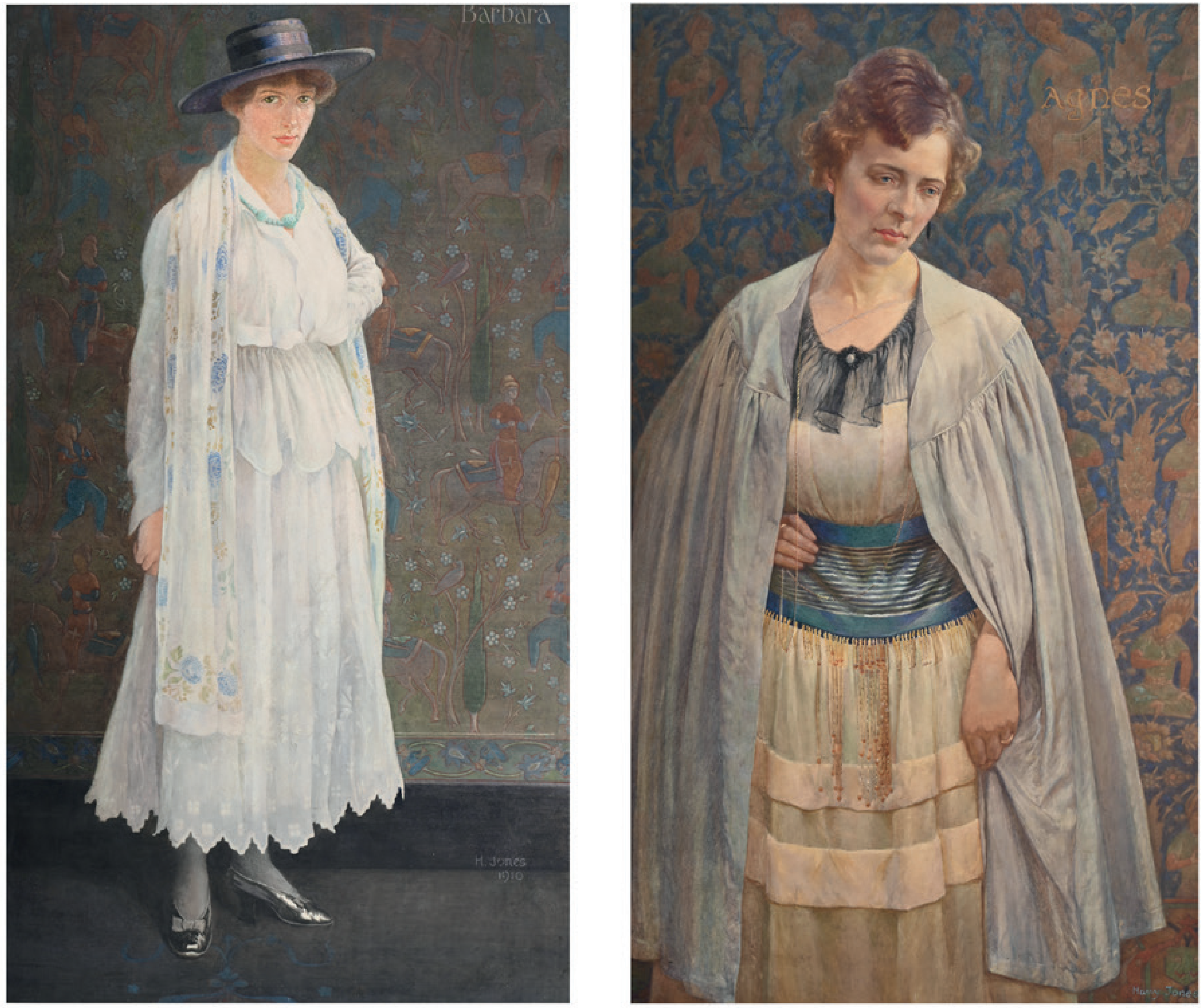


285

285

GEORGE HARCOURT (SCOTTISH 1869-1947)
A PAIR OF SISTER'S IN A LANDSCAPE
Oil on canvas, oval
Both signed (lower right)
Each 76 x 61cm (29¾ x 24 in.) (2)

£700-900

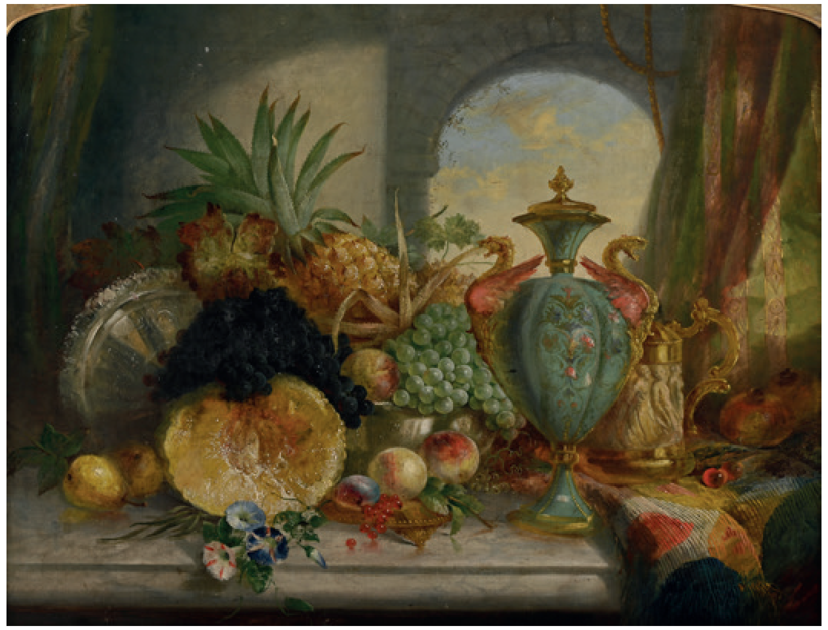


286

286

HARRY E JONES (BRITISH EXH. 1882-1916)
AGNES; BARBARA
Watercolour, a pair
Both inscribed with sitter's name (upper right);
and signed (lower right)
Each 95 x 54cm (37¼ x 21¼ in.) (2)

£4,000-6,000

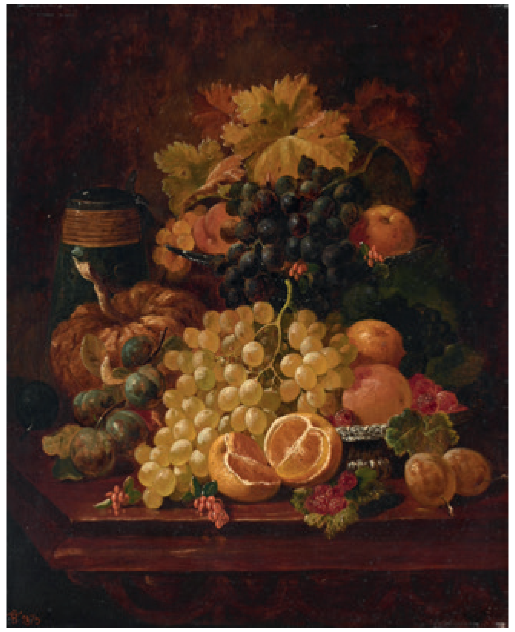


287

287

ENGLISH SCHOOL (18TH CENTURY)
STILL LIFE WITH PINEAPPLE, PORCELAIN VASE, AND GILT MOUNTED TANKARD
Oil on canvas
74 x 92cm (29 x 36 in.)

£500-700

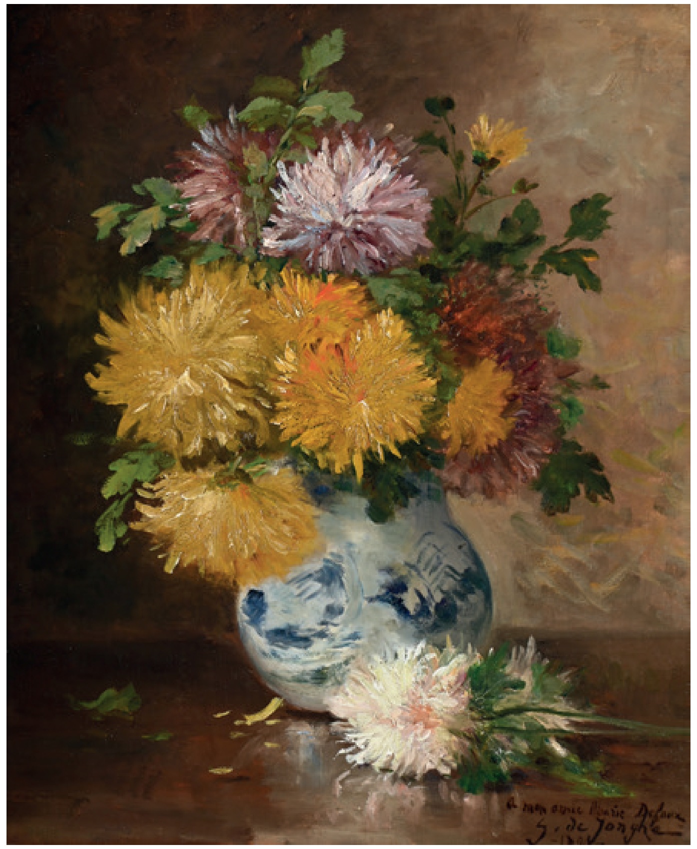


288

288

CHARLES THOMAS BALE (BRITISH 1849-1925)
STILL LIFE WITH FRUIT AND VINE LEAVES
Oil on canvas
Signed and dated ‘1875’ (lower left)
60 x 50cm (23½ x 19½ in.)

£300-500



289

289

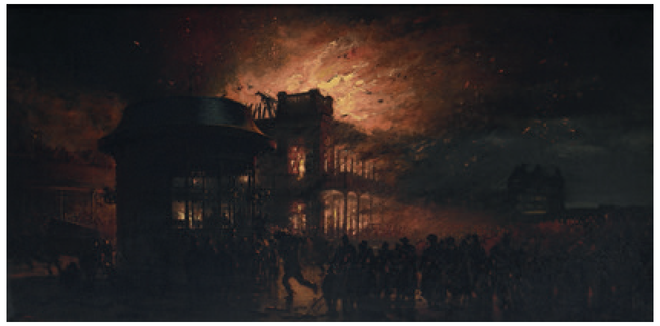
GUSTAVE LEONHARD DE JONGHE (BELGIAN 1829-1893)
BOQUET DE DAHLIAS
Oil on canvas
Signed, dedicated and dated ‘A mon amie Abarie [?] Defaux 1890’ (lower right)
47 x 38.5cm (18½ x 15 in.)

£800-1,200

290

ALPHONSE NEUMANS (BRITISH *CIRCA* 1853-1893)
BURNING OF THE SPA, SCARBROUGH 1876
Oil on canvas
Signed and dated ‘1876’ (lower left); further signed, dated and inscribed (attached verso)
31 x 62cm (12 x 24¼ in.)

£1,000-1,500

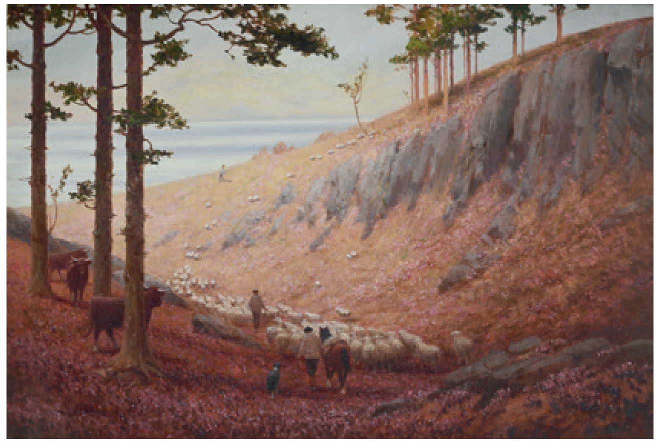


290

291

ALEXANDER YOUNG (BRITISH 1865-1923)
LANDSCAPE WITH HIGHLAND CATTLE, SHEEP AND SHEPHERDS
Oil on canvas
Signed and dated ‘1912’ (lower left)
50 x 75cm (19½ x 29½ in.)

£300-500

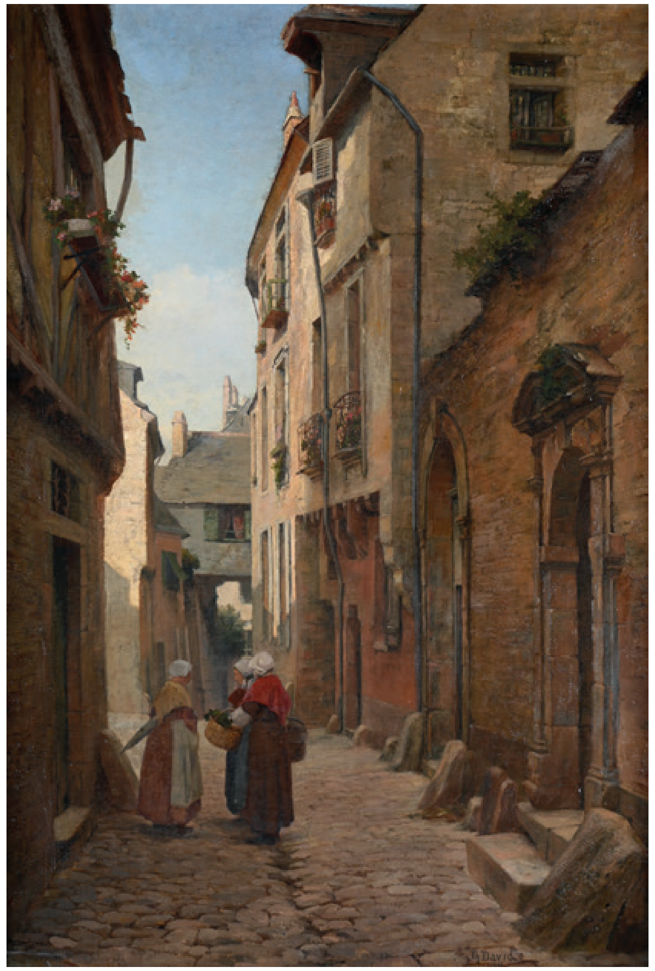


291

292

THEODORE DAVID (FRENCH 1848-1915)
A STREET IN LE MANS
Oil on canvas
Signed and dated `1906’ (lower right)
130 x 85cm (51 x 33¼ in.)

£1,500-2,000



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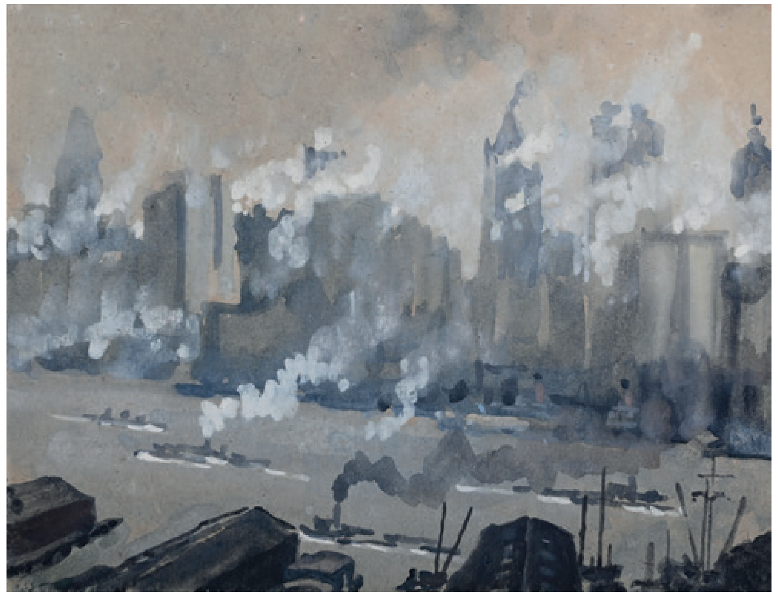
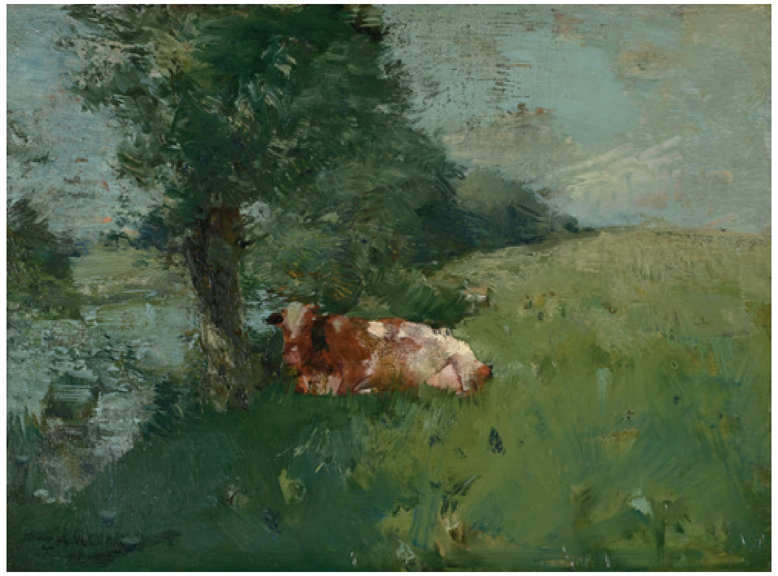
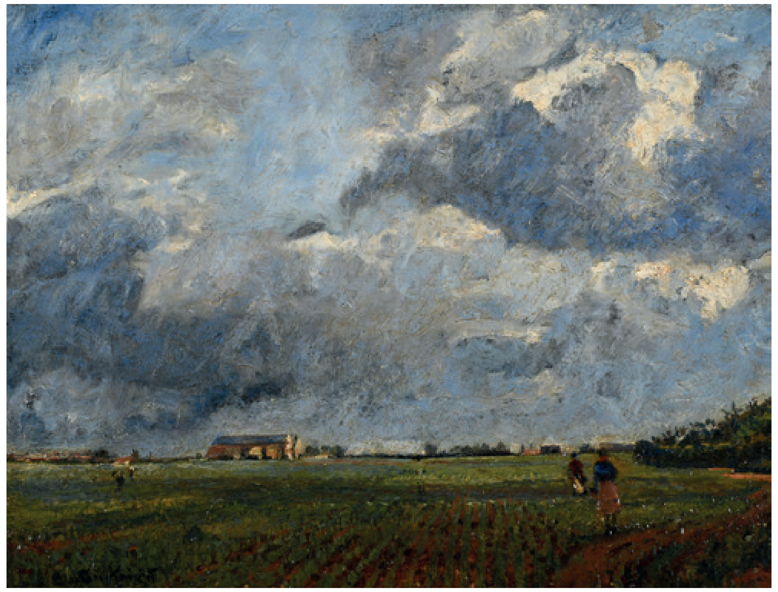


293



294



295

293

JOSPEH PENNELL (AMERICAN 1857-1926)

A WINTER DAY (FROM MY WINDOW ON COLUMBIA HEIGHTS)

Watercolour heightened with white

19 x 25cm (7¼ x 9¾ in.)

Provenance:

Frederick Keppel & Co, New York

The Collection of Abby Aldrich Rockefeller, New York (according to handwritten label verso)

Presumably thence by descent to William Kelly Simpson, New York

William Kelly Simpson (1928 - 2017) was married to Marilyn Ellen Milton (1931-1980), who was the daughter of David M. Milton (1900-1976) and Abigail Rockefeller (1903-1976), also known as "Babs".

Marilyn was a granddaughter of philanthropists John Davison Rockefeller Jr. (1874-1960) and Abby Aldrich Rockefeller (1874-1948).

Through his marriage to Marilyn, William Kelly Simpson inherited several works of art from the collection of Abby Aldrich Rockerfeller, which included works by Êdouard Vuillard and Henri Matisse, as well as the present lot by Joseph Pennell offered here.

£800-1,200

294

EDWARD ARTHUR WALTON (SCOTTISH 1860-1922)

LANDSCAPE WITH A COW RESTING BESDE A RIVER

Oil on board

Signed (lower left)

23.5 x 32cm (9¼ x 12½ in.)

Provenance:

The Fine Art Society, August 1990, n. 10842

£1,000-2,000

295

JOHN WILLIAM BUXTON KNIGHT (1843-1908)

FIGURES IN A LANDSCAPE

Oil on canvas

Signed (lower left)

30 x 39 cm

£600-800

296

LUIGI LOIR (FRENCH 1845-1916)

FIGURES IN A PARK

Oil on canvas

Signed (lower right)

33 x 46cm (12 x 18 in.)

Provenance:

A Private collection, Philadelphia, USA

Sale, Freeman Fine Arts, *Fine American, European Paintings and Sculptures,* 2 December 2007, lot 25

£3,000-5,000

297

FOLLOWER OF JEAN-BAPTISTE CAMILLE COROT

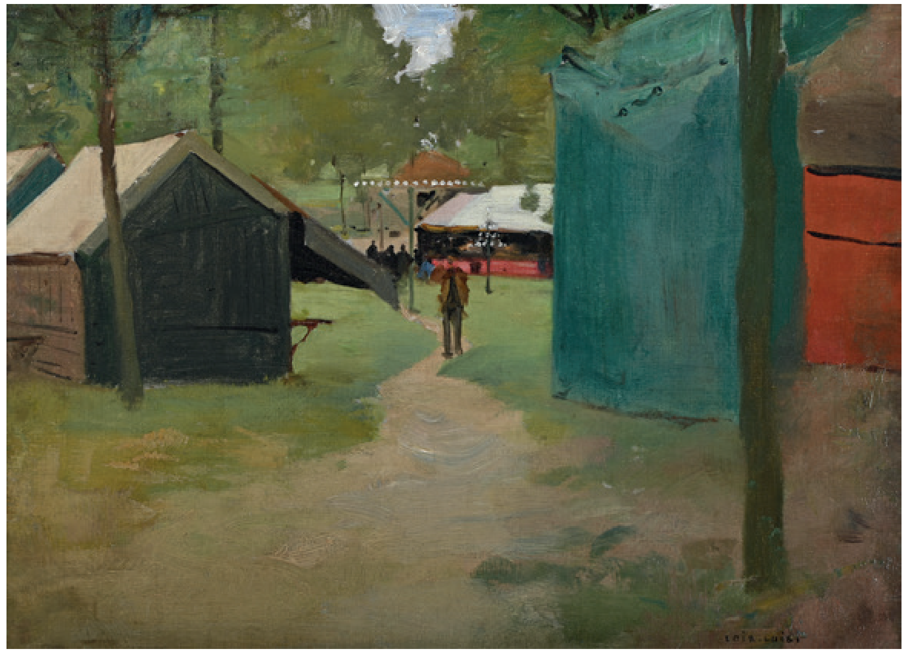
A WOODLAND SCENE

Oil on canvas

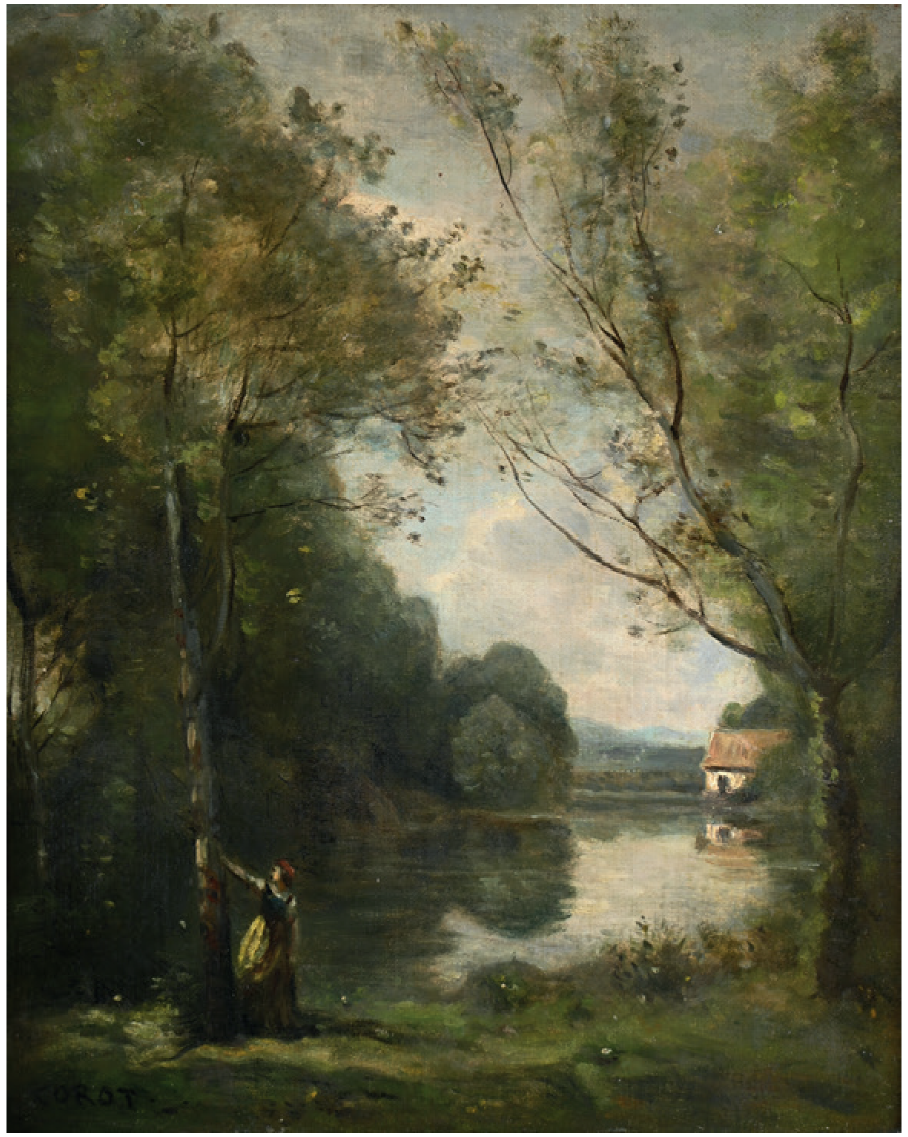
Signed 'COROT' (lower left)

41 x 33cm (16 x 12 in.)

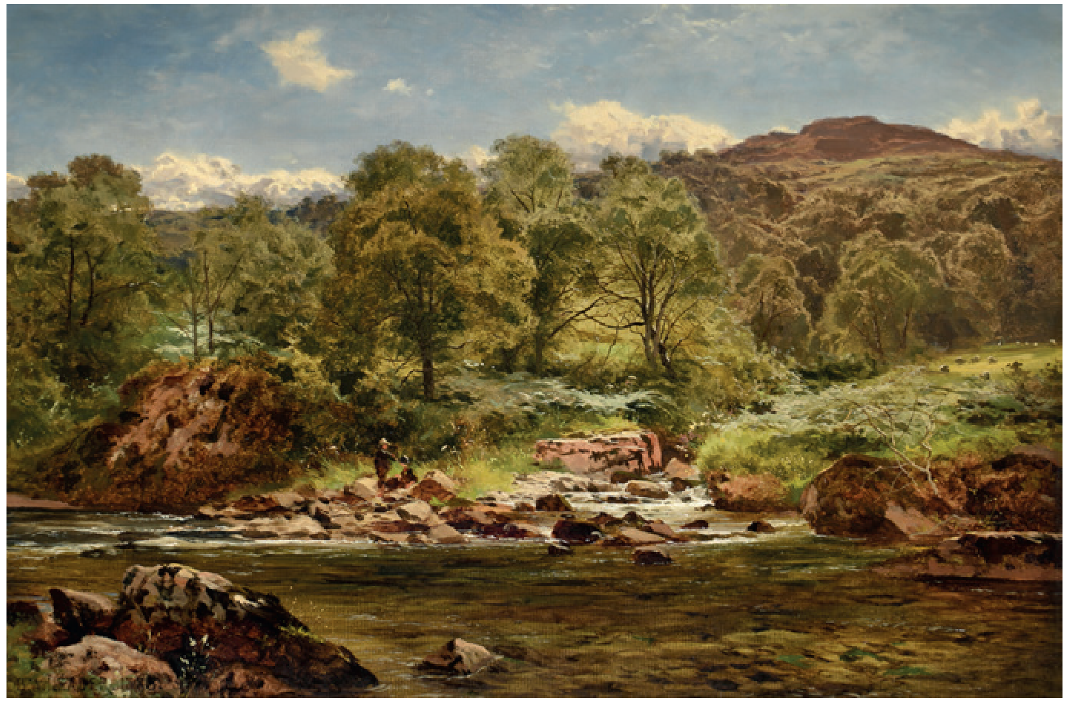
£1,000-1,500



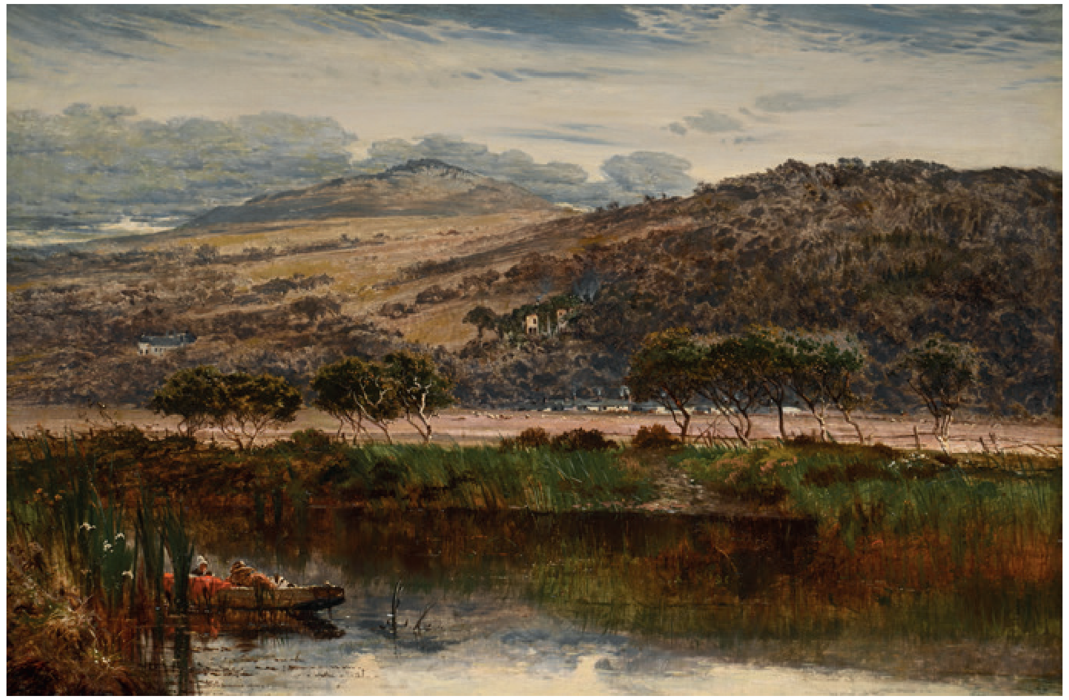
296



297



298



299

298

BENJAMIN WILLIAMS LEADER
(BRITISH 1831-1923)
TWO FIGURES BY A RIVER
Signed and dated '1885' (lower left)
51.5 x 76.5cm (20¼ x 30 in.)

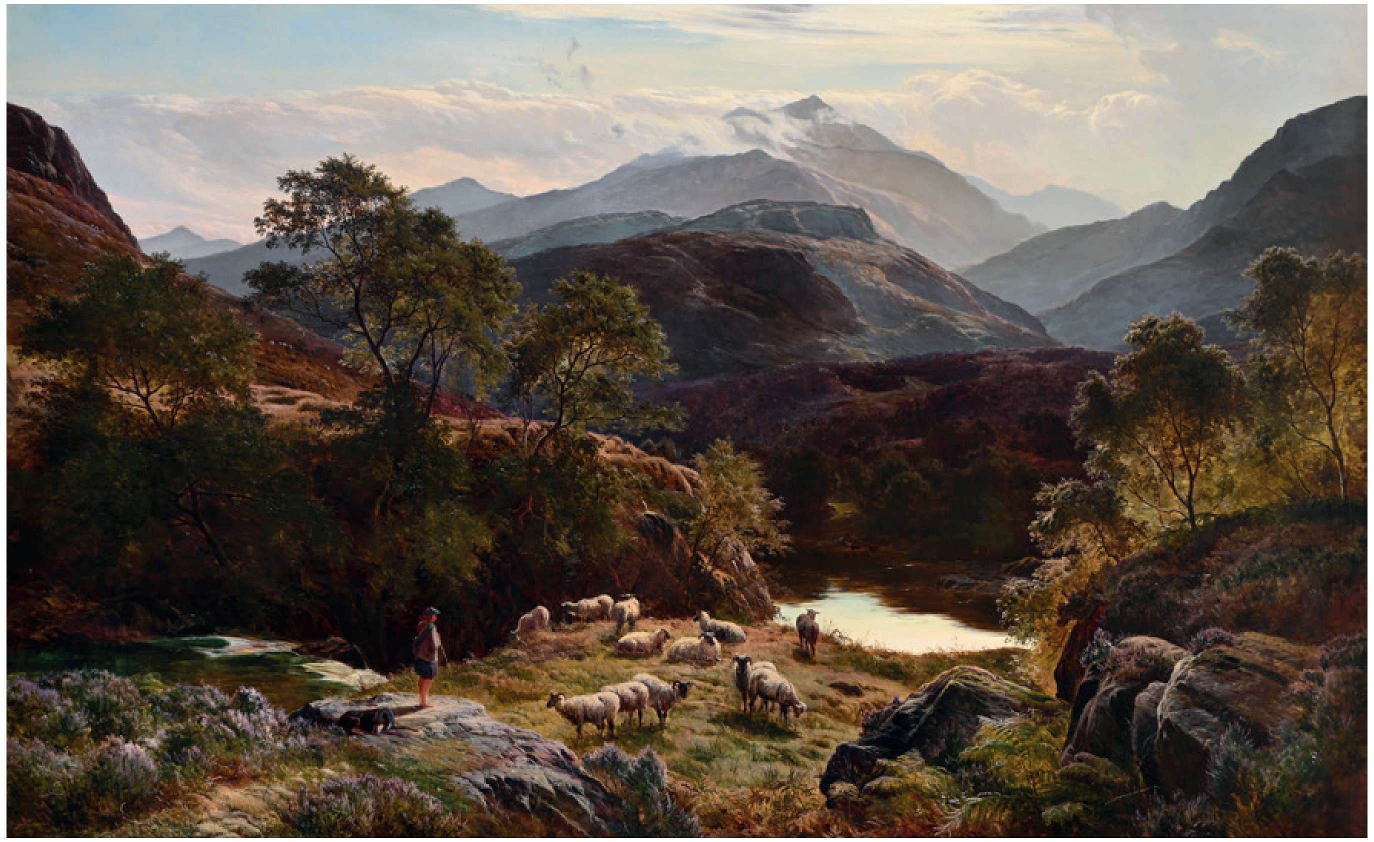
£2,000-4,000

299

BENJAMIN WILLIAMES LEADER (BRITISH 1831-1923)
LANDSCAPE
Oil on canvas
Signed and indistinctly dated '1900 [?]' (lower left)
58.5 x 89cm (23 x 35 in.)

Provenance:
The estate of Dr. Howard T. DeHaven, Columbia, Tennessee

£2,000-4,000



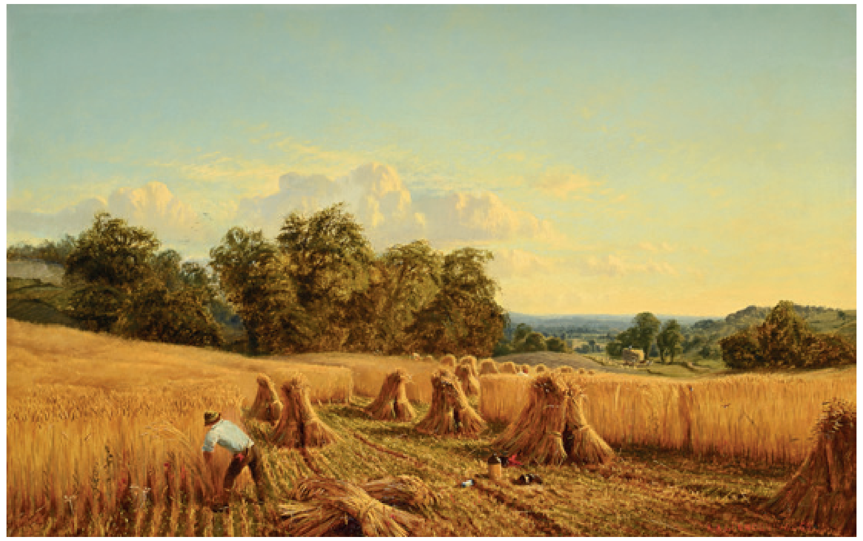
300

300

SIDNEY RICHARD PERCY (BRITISH 1821-1886)
GLEN FALLOCH, PERTHSHIRE
Oil on canvas
Signed and dated '1868' (lower right); inscribed with title (to handwritten label verso)
107 x 150cm (42 x 59 in.)

Provenance:
Sotheby's, Chicago, *Centuries of Style - Furniture - Decorations and Fine* Art, 20 March, 2001, lot 695 (sold for $101,375)
Richard Green, London

£8,000-12,000



301

301

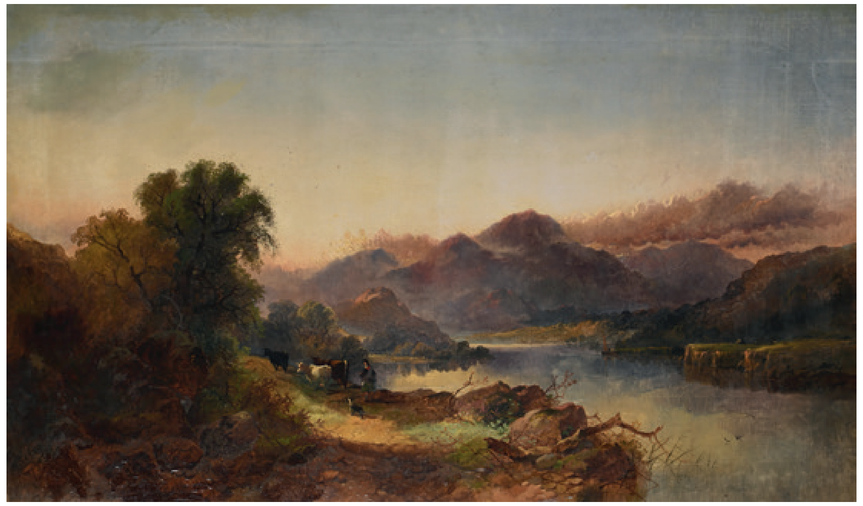
ALFRED AUGUSTUS GLENDENING SENIOR (BRITISH 1840-1910)

BUSHELS IN THE FIELD

Signed and dated '66' (lower right)

51 x 81.5cm (20 x 32 in.)

£1,500-2,500



302

302

JOSEPH HORLOR (BRITISH 1809-1887)

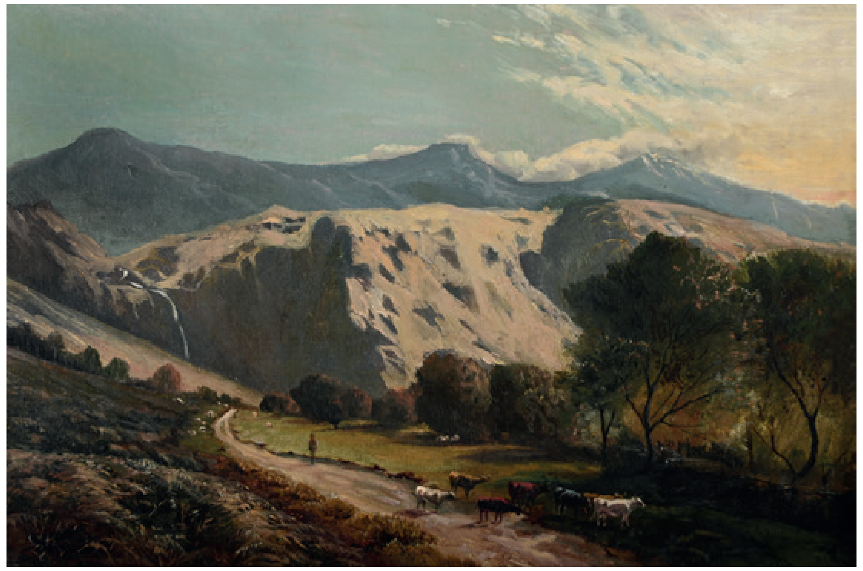
BEN VENUE IN THE DISTANCE, SCOTLAND

Oil on canvas

Signed (lower left)

62 x 105cm (24¼ x 41¼ in.)

£500-700



303

303

SIDNEY RICHARD PERCY (BRITISH 1821-1886)

THE HIGHLAND ROAD

Oil on canvas

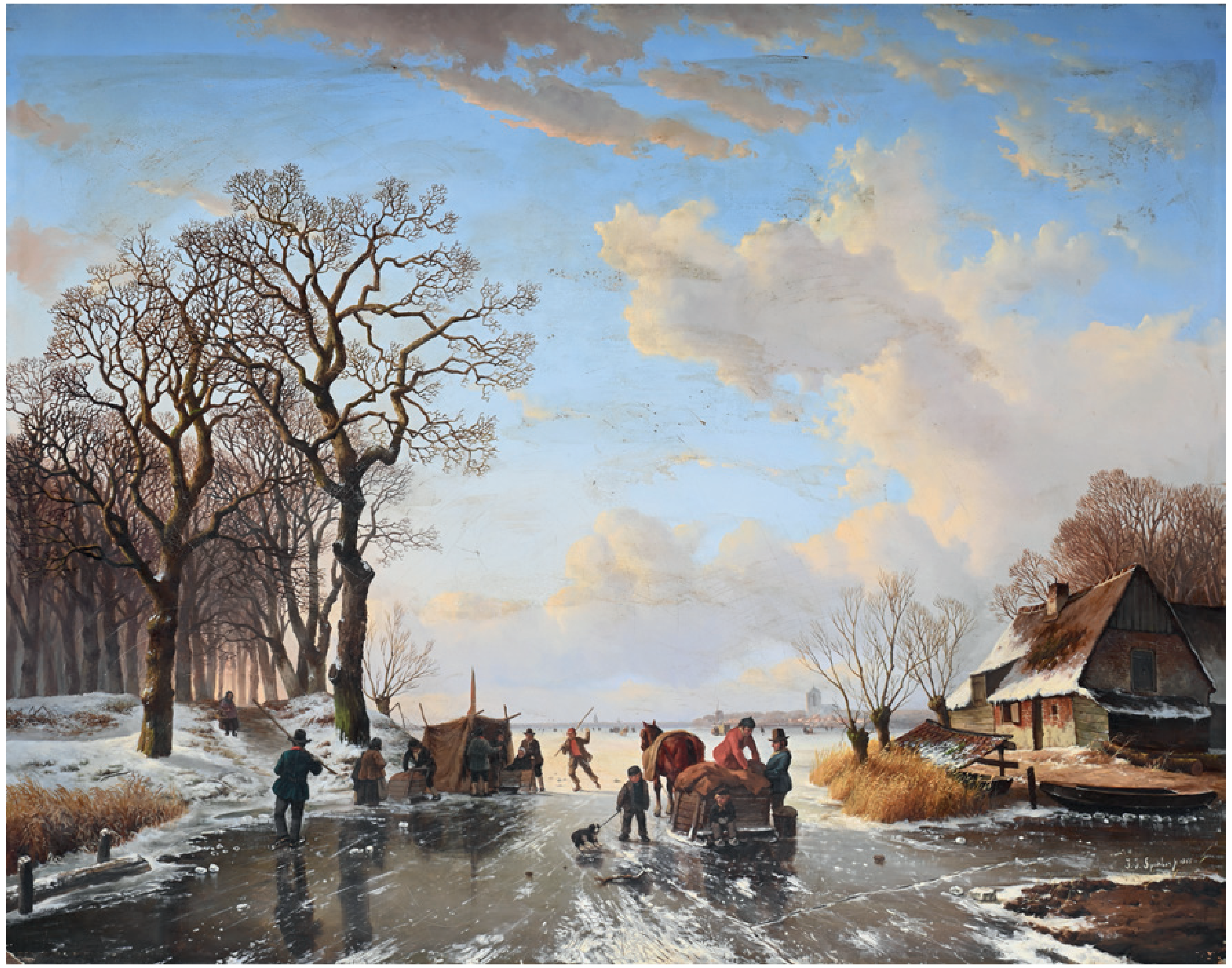
Signed and dated '89' (lower right)

20.5 x 30.5cm (8 x 12 in.)

Provenance:

Sale, Christie's South Kensington, *British, Victorian, and Scottish Pictures*, 6 March 2003, lot 74

£1,500-2,500



304

304

JAN JACOB SPOHLER (DUTCH 1811-1866)

WINTER LANDSCAPE WITH FROZEN LAKE

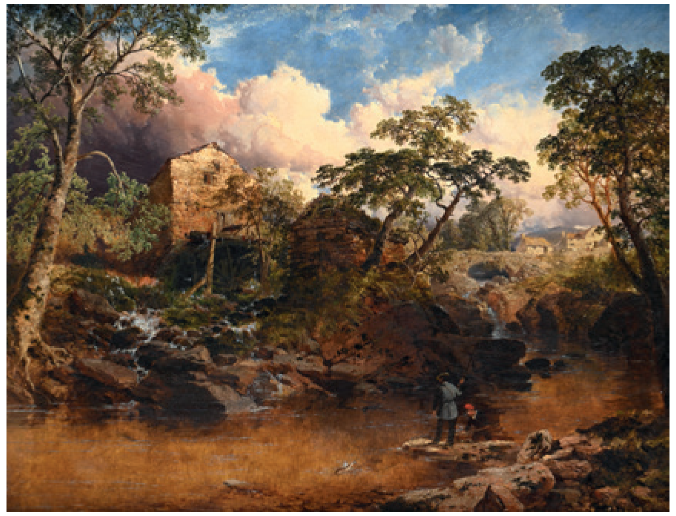
Oil on canvas

Signed and dated '1855' (lower right)

63 x 80cm (24¾ x 31¼ in.)

Unframed

£6,000-8,000

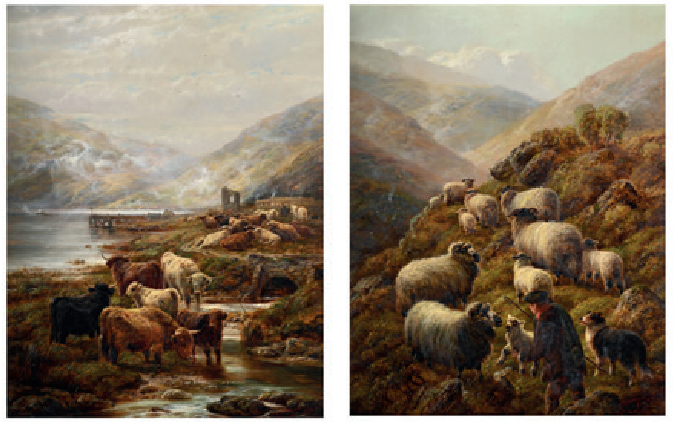


305

305

EDMUND JOHN NIEMANN (BRITISH 1813-1876)
IN THE WELSH HILLS AT GHIT BLAISFESTINIOG
Oil on canvas
Signed and dated '65' (lower right)
92 x 118cm (36 x 46¼ in.)

£1,500-2,500



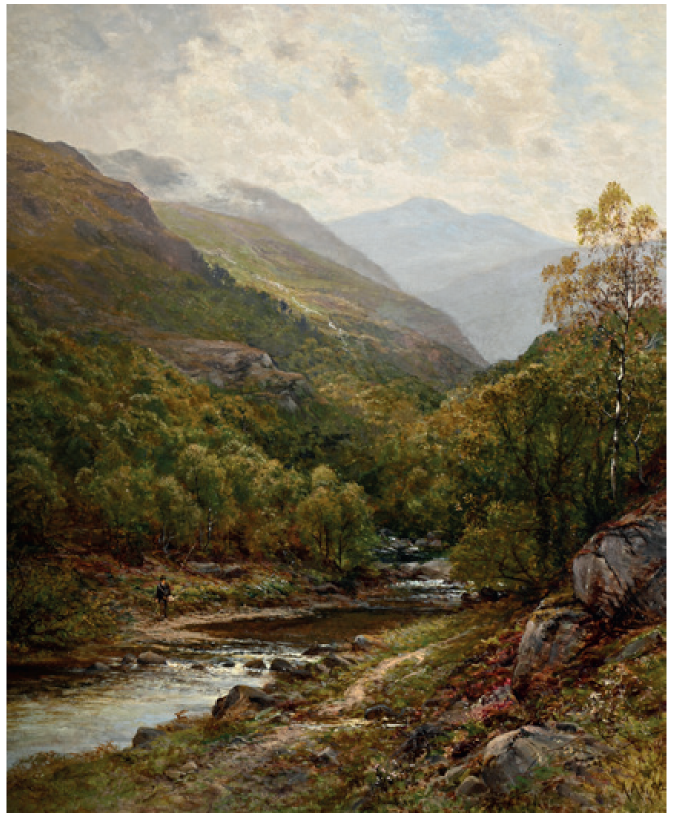
306

306

ROBERT WATSON (BRITISH 1865-1916)
HIGHLAND CATTLE; A SHEPHERD WITH HIS FLOCK OF SHEEP
Oil on canvas, a pair
Both signed and dated '1910' (lower right)
Each 90 x 70cm (35¼ x 27½ in.) (2)

Provenance:
Private Collection, Lancashire Estate

£2,000-3,000



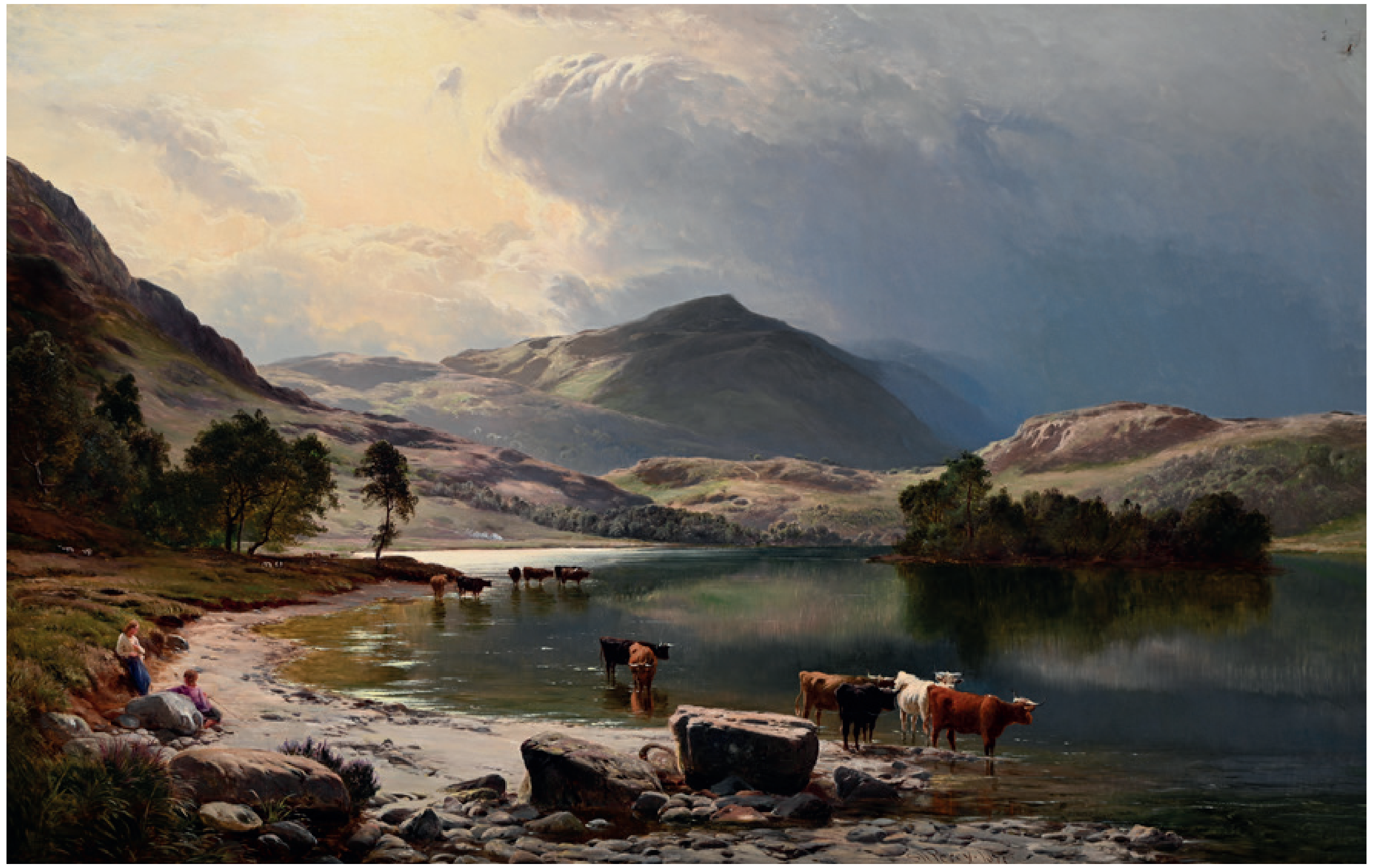
307

307

ALFRED AUGUSTUS GLENDENING (BRITISH 1840-1910)
GLEN FALLOCH, FISHERMAN BESIDE A HIGHLAND STREAM
Oil on canvas
Signed with initials and dated '92' (lower right)
61.5 x 51.5cm (24 x 20¼ in.)

Provenance:
Burlington Paintings, London
Richard Green & Sons Ltd., London
Private Collection, Lancashire Estate

£1,000-1,500



308

308

SIDNEY RICHARD PERCY (BRITISH 1821-1886)
RYDAL WATER, WESTMORLAND
Oil on canvas
Signed and dated '1875' (lower right)
60 x 94.5cm (23½ x 37 in.)

Provenance:
Richard Green & Sons Ltd., London
Private Collection, Lancashire Estate

£6,000-8,000

A PRIVATE COLLECTION OF WORKS BY ARCHIBALD THORBURN | LOTS 309-317

Dreweatts is delighted to be offering a wonderful group of nine watercolours by Archibald Thorburn (1860 -1935) which come to the market for the first time in over sixty years. Dating from 1894 to 1928, they span over thirty years of the artist's career, demonstrating a life-long passion for British birds and wildlife.

Archibald Thorburn was a Scottish born artist who specialised in ornithological watercolours. His father, Robert Thorburn (1818 -1885), was a leading miniature painter as favourite of Queen Victoria, and it was from him that Archibald received most of his early training. He also studied under the animal painter Jospeh Wolf.

Thorburn regularly exhibited at the Royal Academy between 1880 and 1900, and on the death of his father in 1885, moved fom Scotland, first to London before eventually settling in Hascombe, Surrey in 1902, with his new wife Constance Mudie. The woodland around his new home provided an abundance of wildlife, and many of his pheasant and woodcock pictures were conceived here.

However, it was in his native Scotland that Thorburn was most happy, and he returned each year to paint, with his favourite sketching spot being the Forest of Gaick, near Kingussie in Invernessshire.

Thorburn's works were widely reproduced in numerous publications. His precise detail and freshness of composition quickly led to him becoming the principle illustrator for many sporting and natural history authors. Coloured Figures efthe Birds in the British Islands, arguably the most notable commission of his career came from Lord Lilford in 1887, which comprised a project which contained almost 270 watercolours and established his reputation as the leading bird artist of the day.

In 1899, Thorburn designed the first Christmas card for the Royal Society of the Protection of Birds (RSPB) and continued to do so every year until his death until 1935. In 1927, he was elected Vice President of the RSPB in recognition of his services on behalf of bird preservation.

In addition to this Thorburn illustrated numerous other sporting and natural history books and was teacher to Murray Dixon and Philip Rickman.

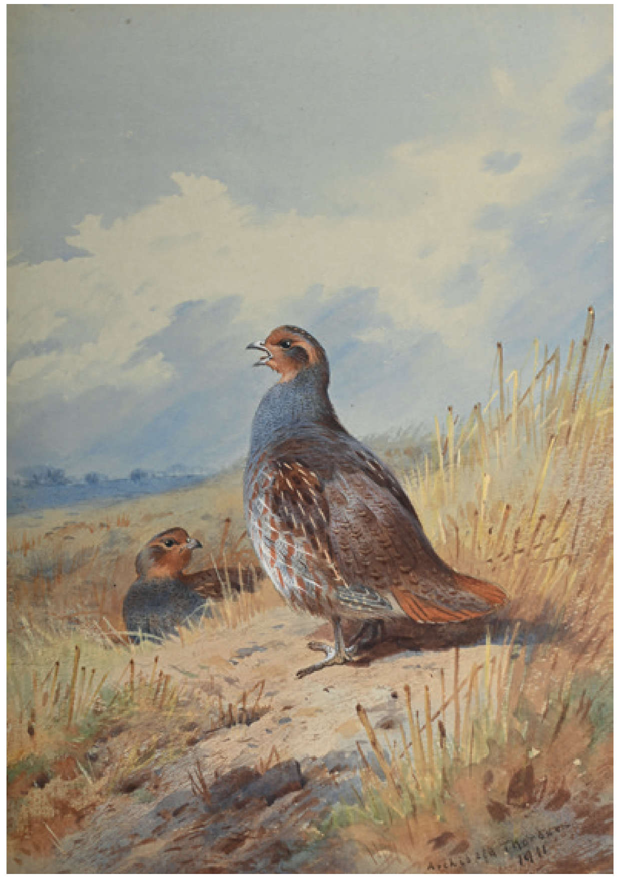
Today, despite being over one hundred years old, Thorburn's pictures remain just as bright and fresh as when painted, timeless in their accuracy, charm and appeal; a guarantee of quality distinguishing itself from many other artists in the field.

309

ARCHIBALD THORBURN (SCOTTISH 1860-1935)
ON THE STUBBLE
Watercolour heightened with white
Signed and dated '1911' (lower right)
27 x 18cm (10½ x 7 in.)

Provenance:
The McDonald Booth Gallery, London

£3,000-5,000



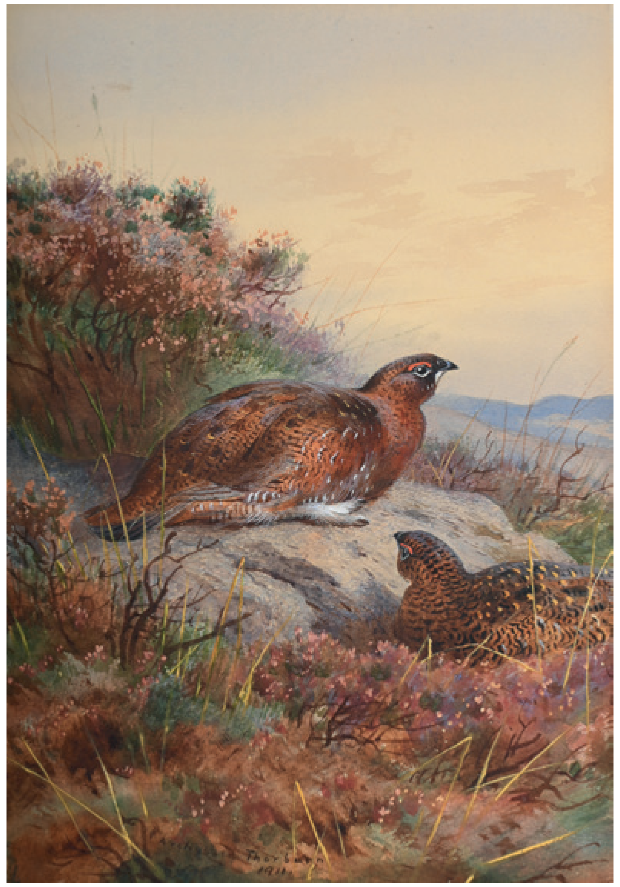
309

310

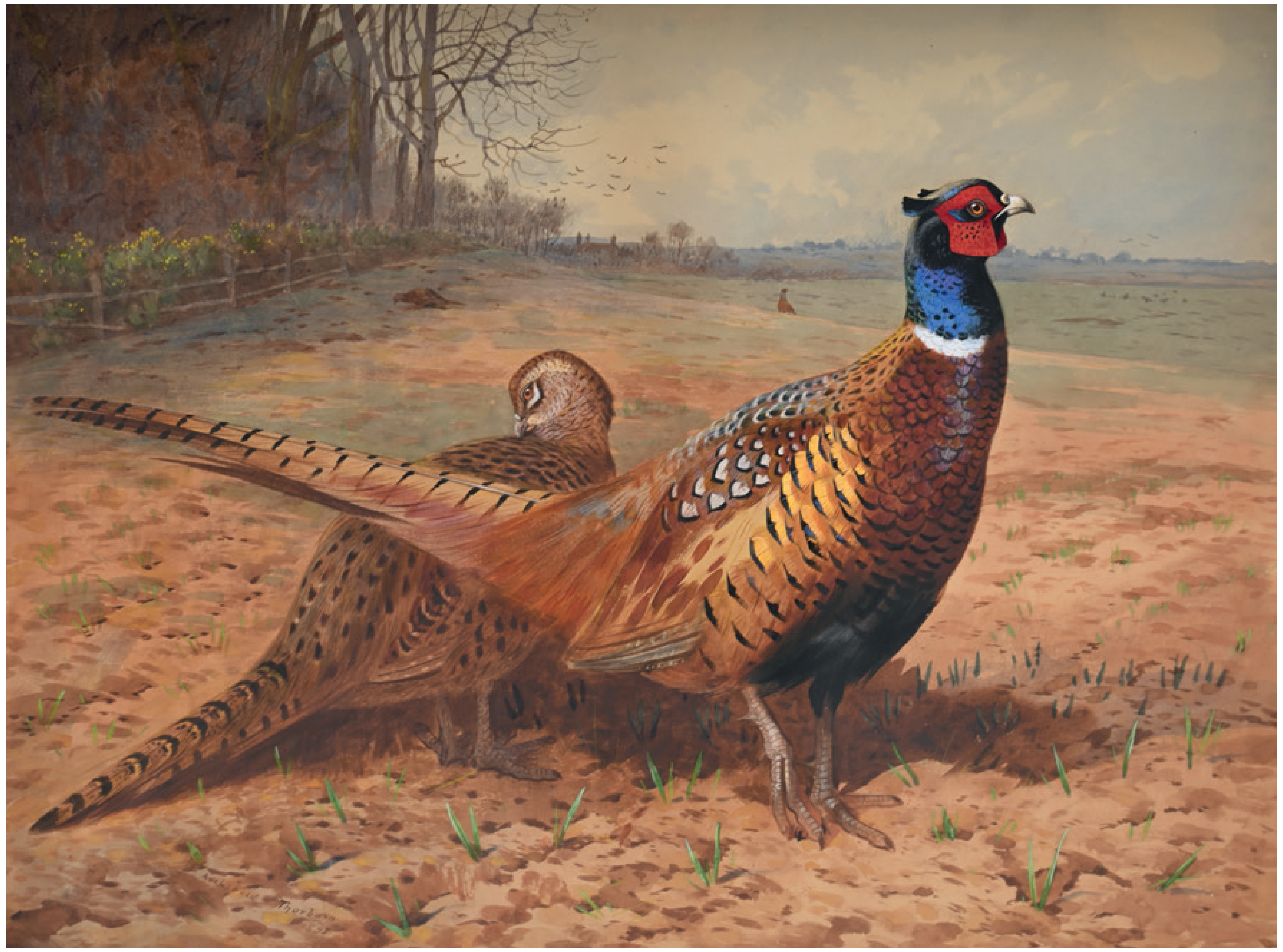
ARCHIBALD THORBURN (SCOTTISH 1860-1935)
STARTLED GROUSE
Watercolour heightened with white
Signed and dated '1911' (lower left)
26 x 18cm (10 x 7 in.)

Provenance:
The McDonald Booth Gallery, London

£3,000-5,000



310



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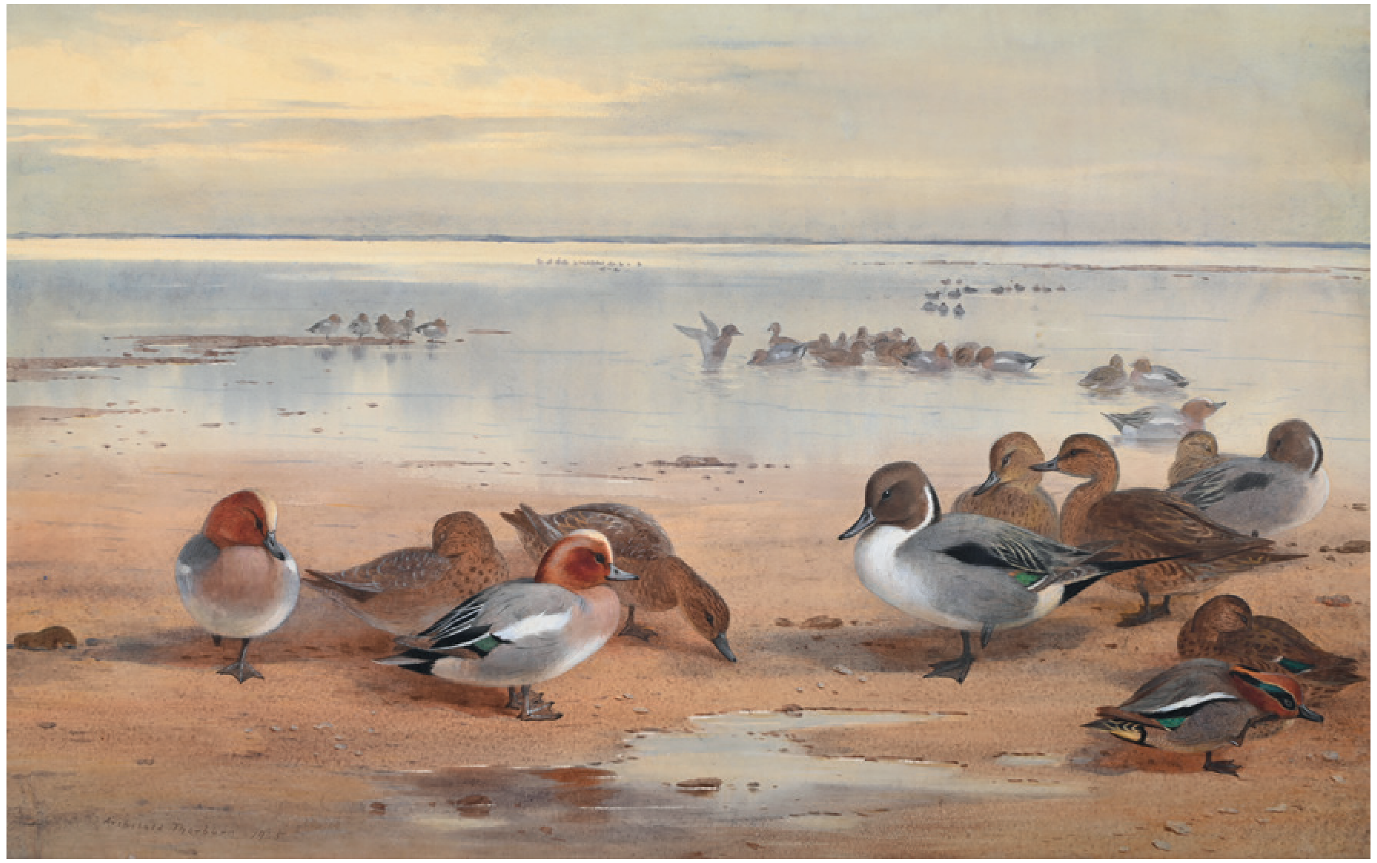


312

311
ARCHIBALD THORBURN (SCOTTISH 1860-1935)
COCK AND HEN PHEASANTS
Watercolour heightened with white
Signed and dated '1898' (lower left)
54 x 75cm (21¼ x 29½ in.)

Provenance:
The Moorland Gallery Ltd, London

£20,000-30,000

312
ARCHIBALD THORBURN (SCOTTISH 1860-1935)
WILDFOWL ON THE COAST - PINTAIL, TEAL, WIDGEON
Pencil and watercolour heightened with white
Signed and dated '1905' (lower left)
44.5 x 76cm (17½ x 29¾ in.)

Provenance:
Richard Green, London

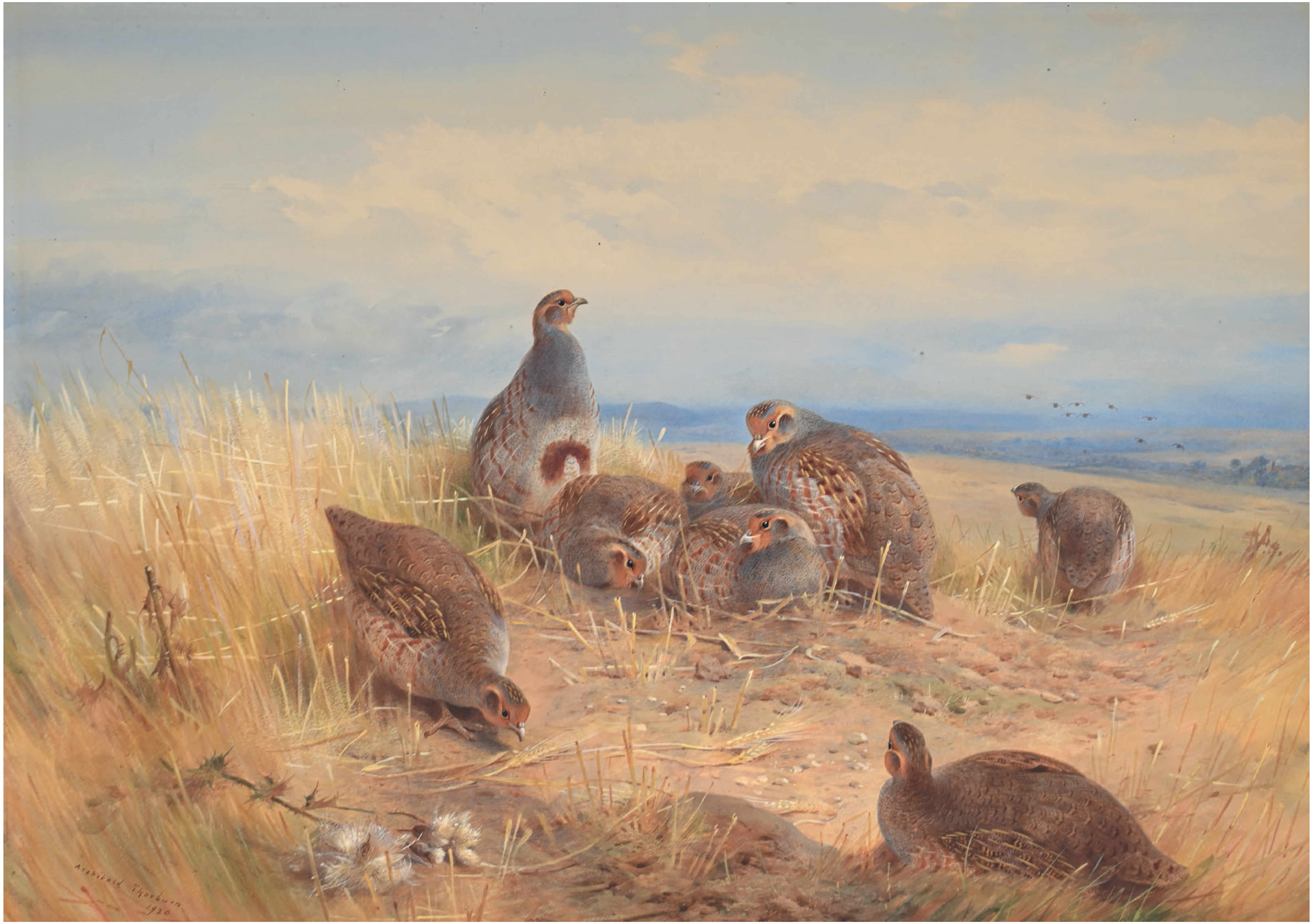
£25,000-35,000

313

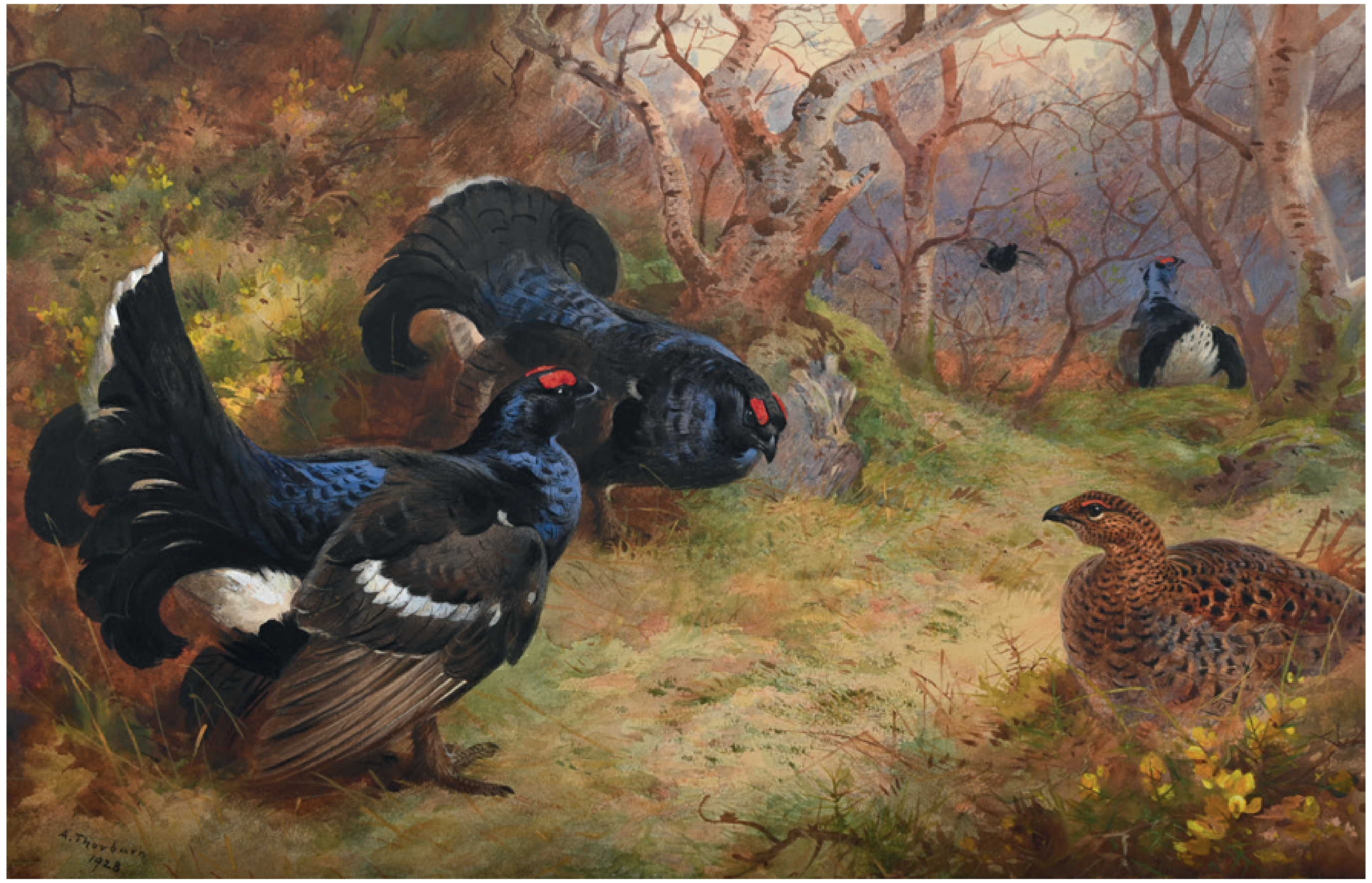
ARCHIBALD THORBURN (SCOTTISH 1860-1935)
THE UPLAND STUBBLES
Watercolour with white heightening
Signed and dated '1920' (lower left)
52 x 74cm (20¼ x 29 in.)

Provenance:
Richard Green, London

£50,000-80,000



313



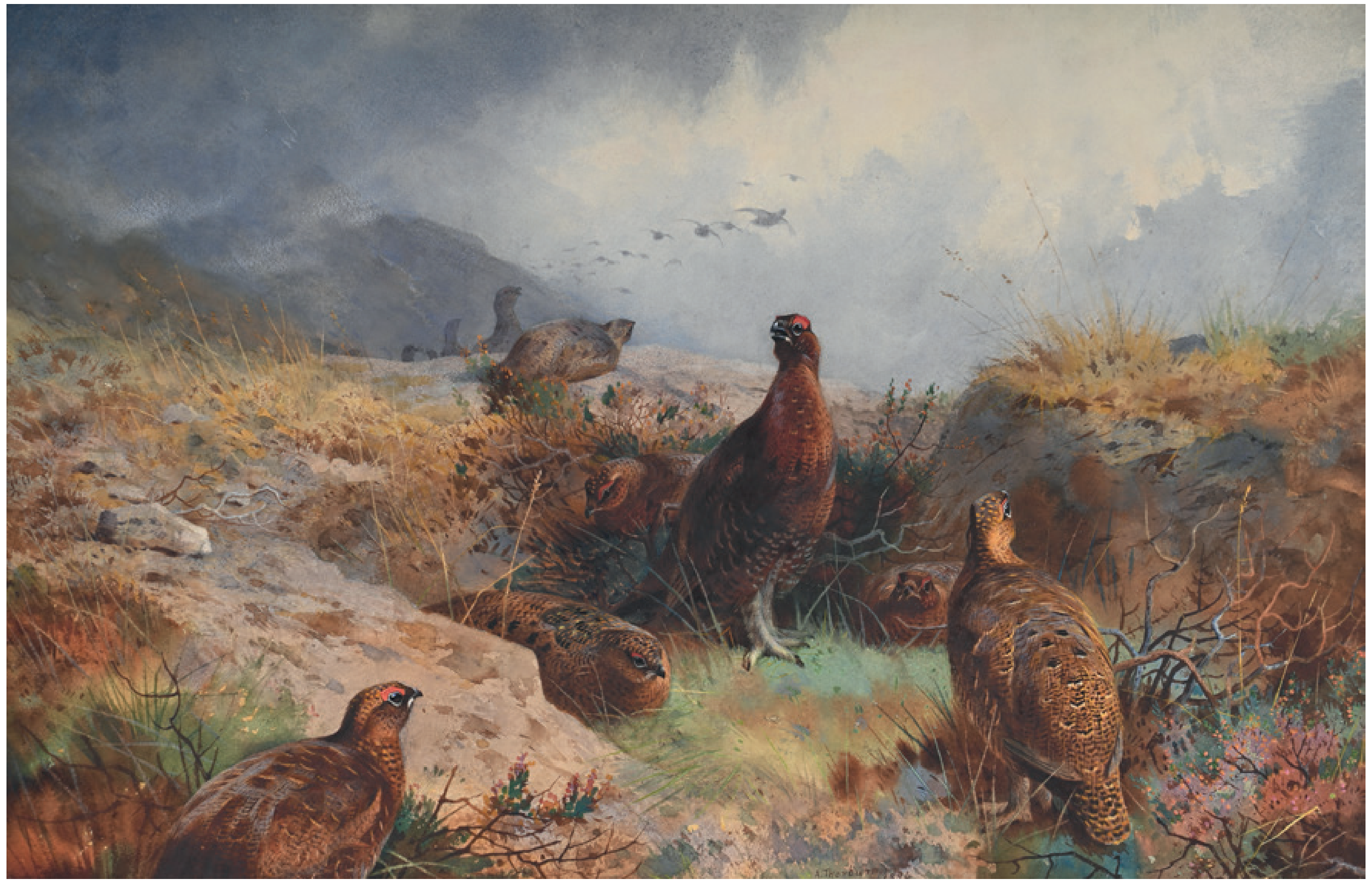
314

314

ARCHIBALD THORBURN (SCOTTISH 1860-1935)
BLACKGAME IN SPRING
Watercolour heightened with white
Signed and dated '1928' (lower left)
37 x 55cm (14½ x 21½ in.)

Provenance:
Richard Green, London

£25,000-35,000

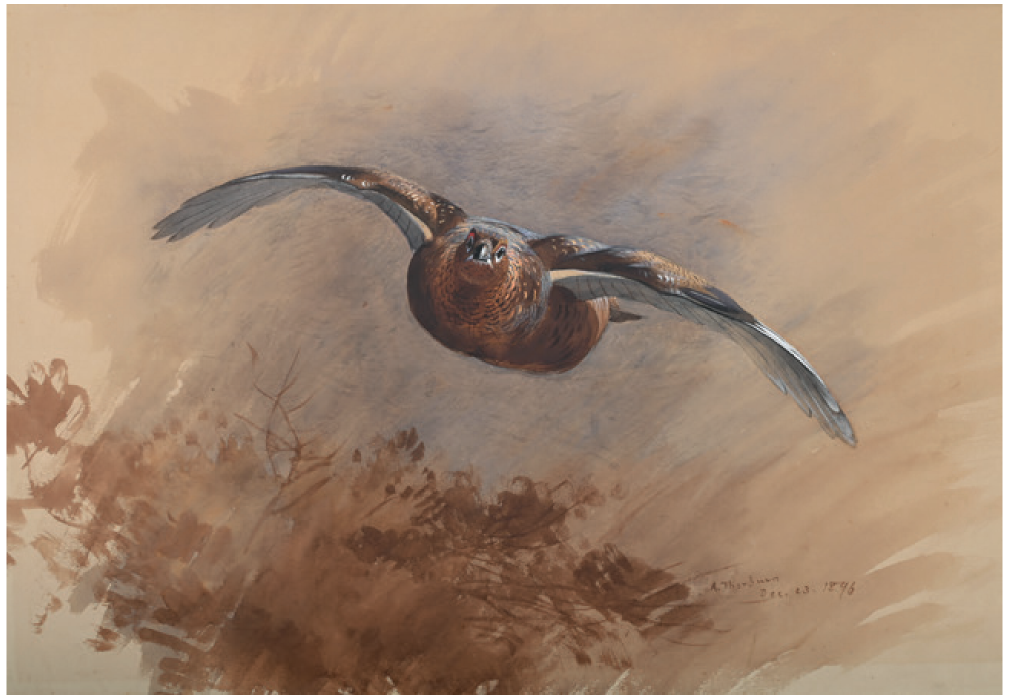


315

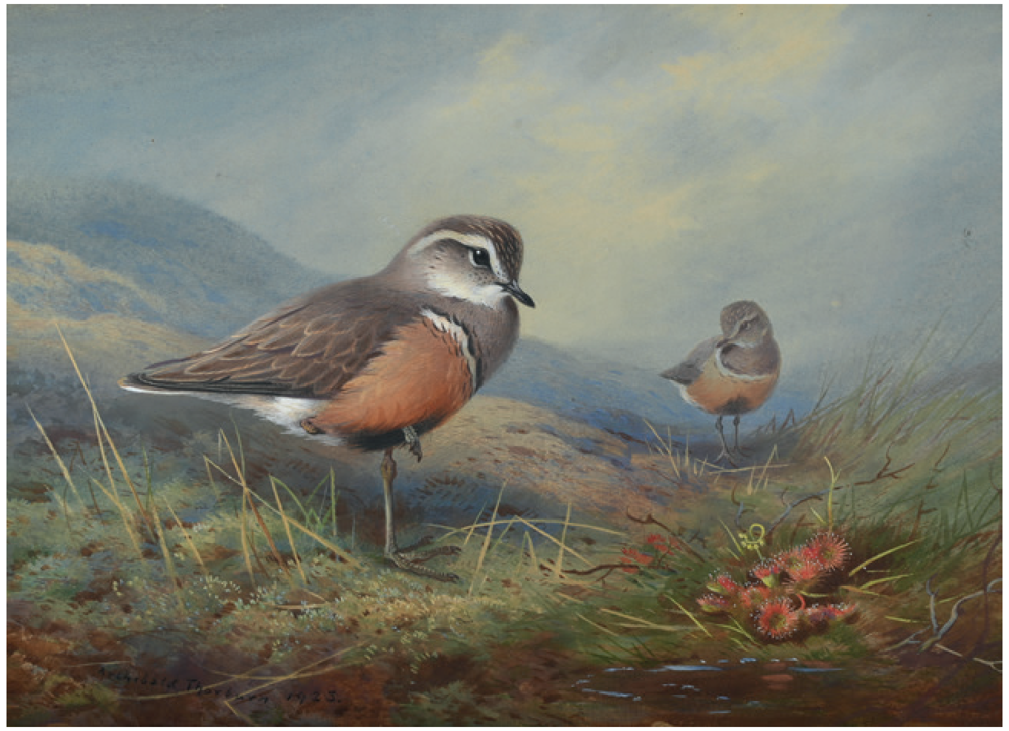
315

ARCHIBALD THORBURN (SCOTTISH 1860-1935)
GATHERING STORM
Watercolour
Signed and dated '1894' (lower centre)
46 x 74cm (18 x 29 in.)

£25,000-35,000



316



317

316
ARCHIBALD THORBURN (SCOTTISH 1860-1935)
A GROUSE IN FLIGHT
Watercolour heightened with white
Signed and dated 'Dec 23 1896' (lower right)
42 x 60cm (16½ x 23½ in.)

Provenance:
Richard Green, London

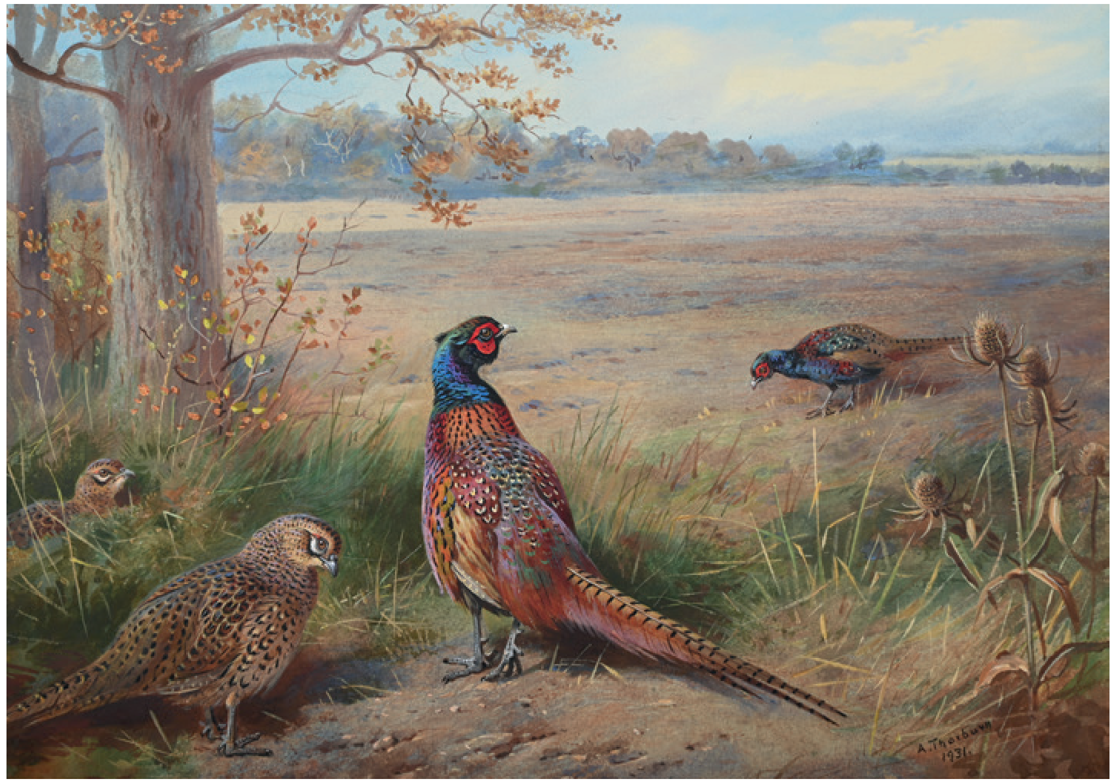
£4,000-6,000

317
ARCHIBALD THORBURN (SCOTTISH 1860-1935)
DOTTEREL AND SUNDEW
Watercolour heightened with white
Signed and dated '1923' (lower left)
27 x 37.5cm (10½ x 14¾ in.)

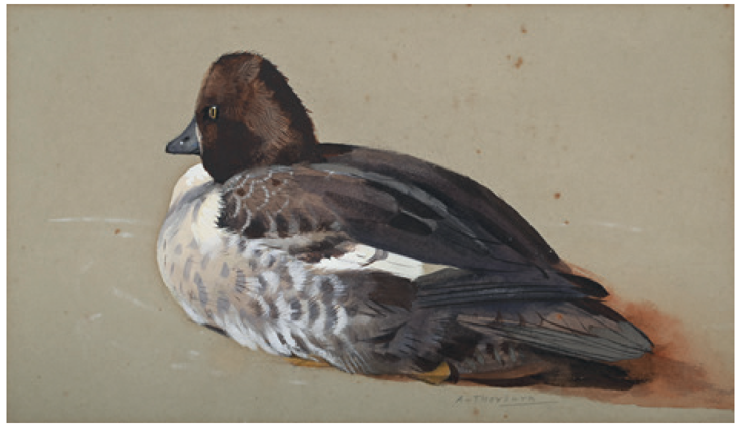
Provenance:
The Tryon Gallery Ltd, London

£6,000-8,000

VARIOUS PROPERTIES



318



319

318
ARCHIBALD THORBURN (SCOTTISH 1860-1935)
THE OLD AND THE NEW
Watercolour and gouache
Signed and dated '1931' (lower right)
27.5 x 38cm (10¾ x 14¾ in.)

£7,000-10,000

319
ATTRIBUTED TO ARCHIBALD THORBURN (SCOTTISH 1860-1935)
A BROWN GOLDENEYE DUCK
Watercolour and gouache
Signed (lower right)
18 x 31cm (7 x 12 in.)

£700-1,000

320

CHARLES TOWNE (BRITISH 1763-1840)

MR. THOMAS EWART'S BAY RACEHORSE HELD BY A TRAINER IN THE GROUNDS OF HIS COUNTRY HOUSE, EVERTON

Oil on canvas
Signed (lower right)
81.3 x 108cm (32 x 42½ in.)

Painted in the 1790s.

Provenance:
Private collection, UK
Sale, Sotheby's, London, 28th November 1973, lot 161
Arthur Ackerman and Sons, London, 1975
Private collection, UK

Charles Towne spent the beginning of his career in Liverpool, making his first equestrian portraits in the early 1790s. Towne was influenced by the work of the Liverpool-born painter George Stubbs (1724-1806), whose *Haymakers* and *Reapers* Towne copied from memory in 1787. As in the paintings of Stubbs, Mr Thomas Ewart's racehorse is shown in noble profile, as if cut on a Roman cameo, emphasizing his fine crest and alert stance. He rolls an intelligent eye towards the spectator and slightly bares his teeth, a picture of controlled power. Like most thoroughbreds, this horse probably descended from the Darley Arabian, sent from Aleppo to England in 1704 by Thomas Darley, an Aleppo merchant and son of a Yorkshire squire (1). Interbred with Turkoman horses from the steppes and English and Irish strains, the Darley Arabian's descendants formed the bedrock of the racing thoroughbreds in a sport that was flourishing by the 1790s.

Horse and trainer are set by Ewart's country house, which seems to have been in Everton, north of Liverpool's town centre. Rolling countryside in the 1790s, Everton was increasingly peppered with the elegant Georgian mansions of rich merchants, such as the house depicted here. Towne has set the scene within a landscape of great sensitivity, featuring rocky outcrops falling towards a glassy lake, in which trees are reflected. Over everything arches a magnificent sunrise, fretted with clouds.

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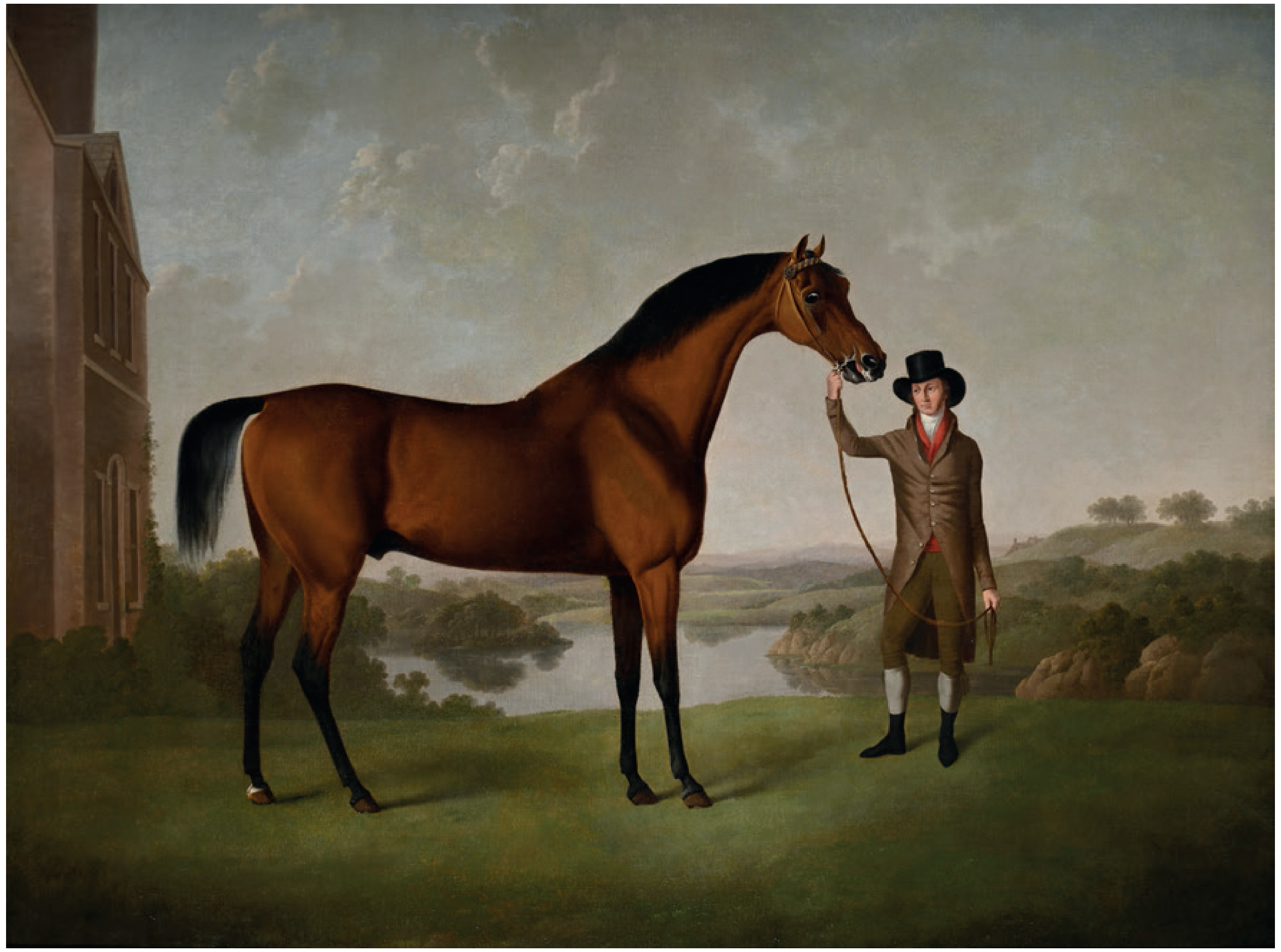
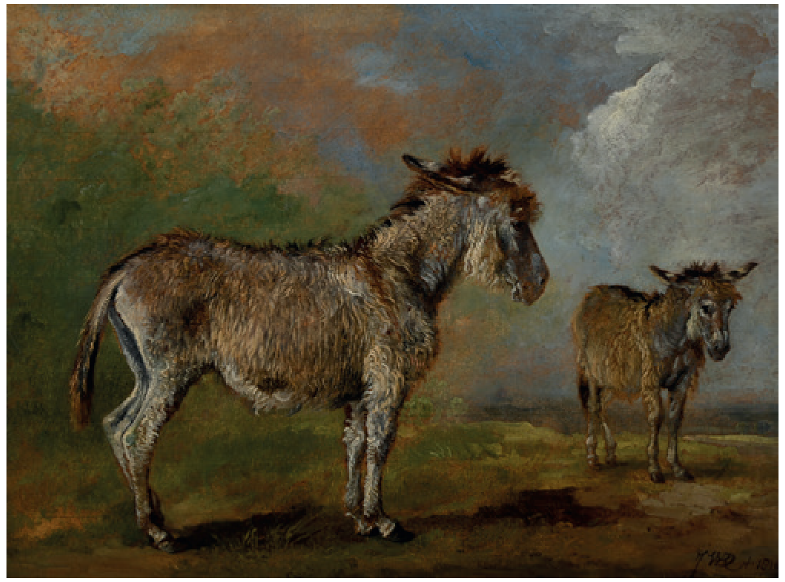
(1) Christopher McGrath, *Mr Darley's Arabian*, London 2017, p.25

£12,000-18,000



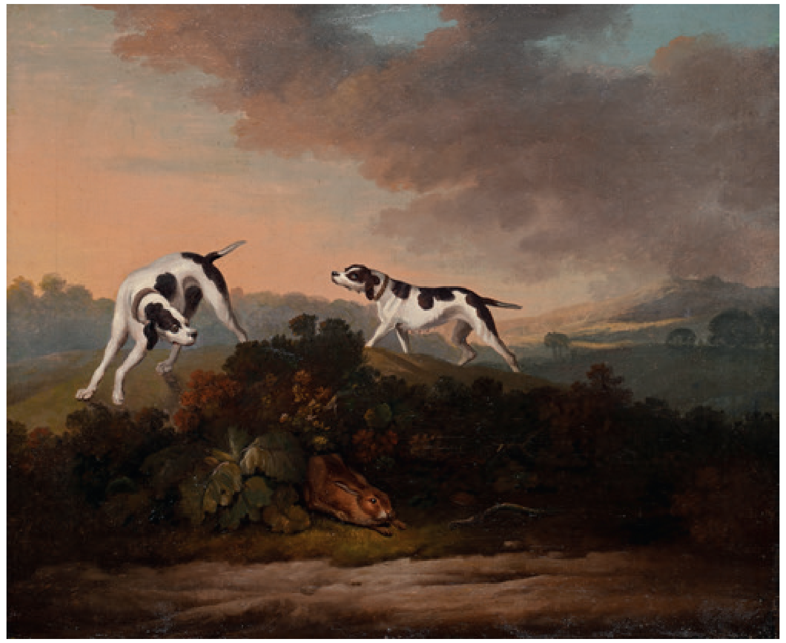
320



321

321
JAMES WARD (BRITISH 1769-1859)
DONKEYS
Oil on paper laid to panel
Signed with initials and dated '1810'
(lower right)
34 x 46cm (13¼ x 18 in.)

£1,000-1,500



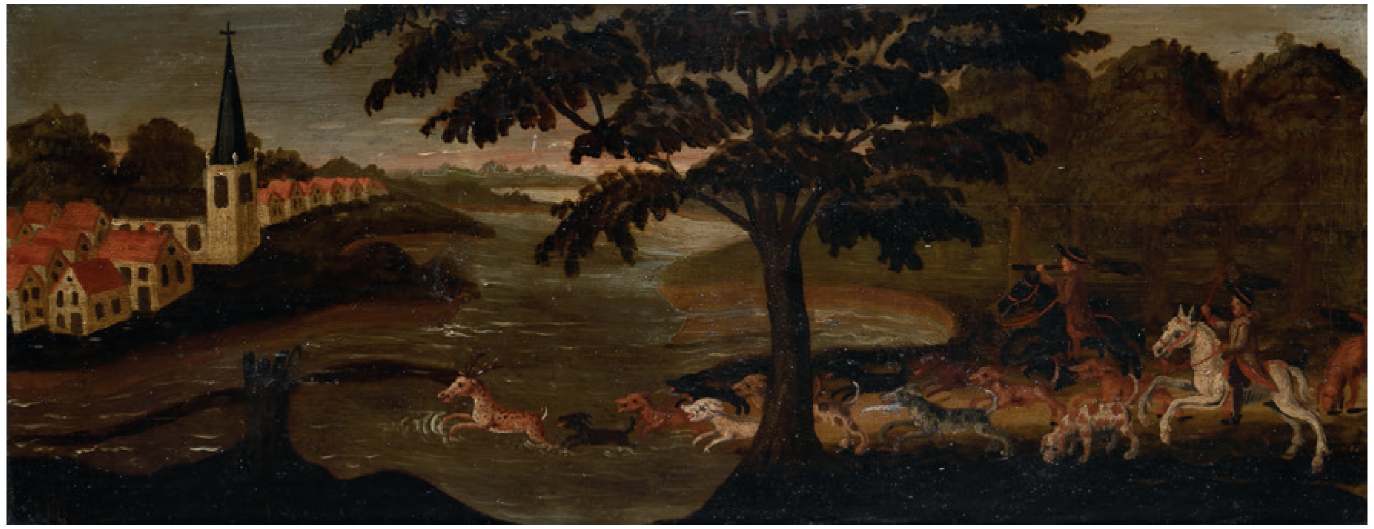
322

322
ENGLISH SCHOOL
(LATE 18TH CENTURY)
GUN DOGS WITH A HARE
Oil on canvas
64 x 76cm (25 x 29¾ in.)

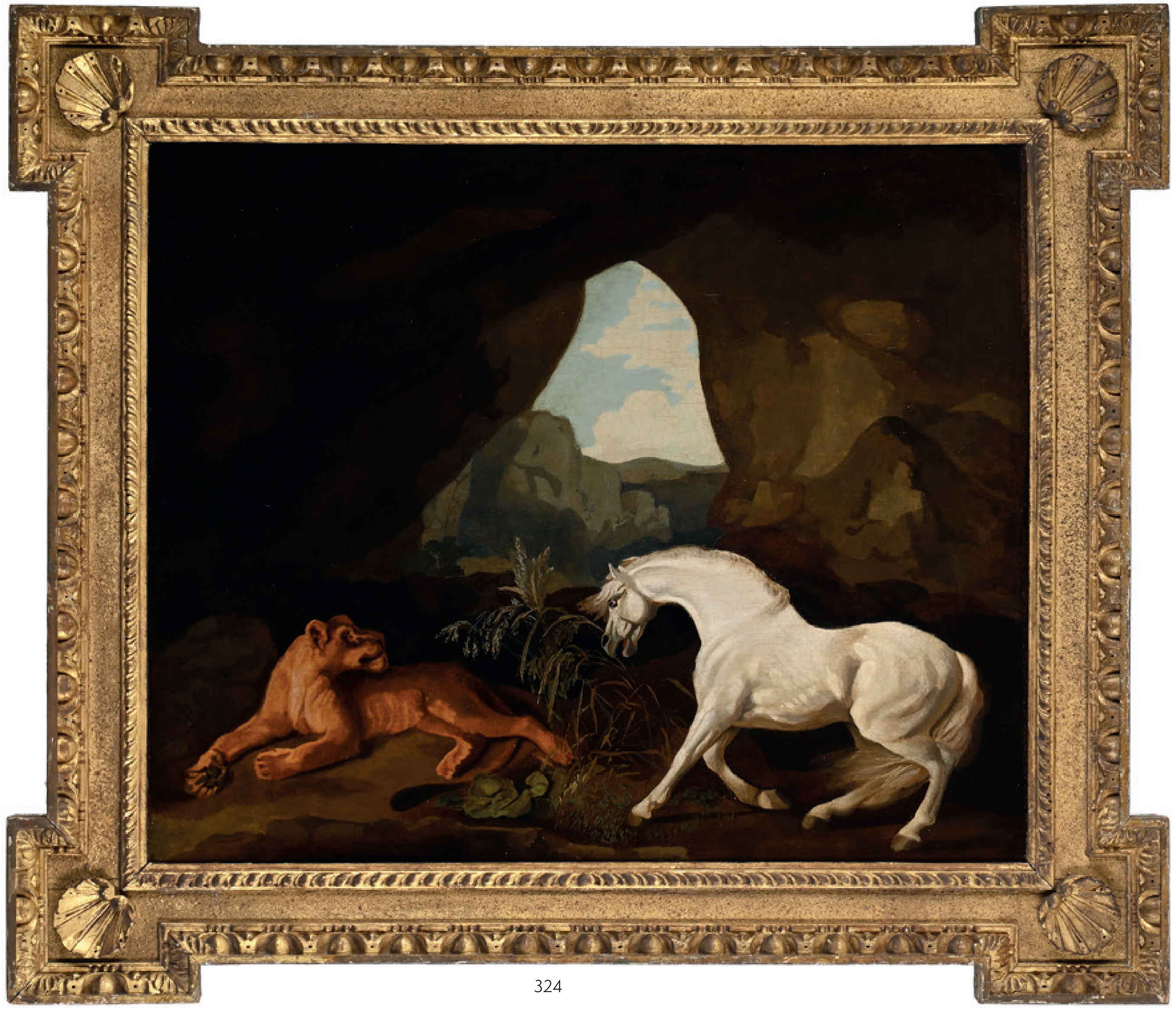
£500-700

323
ENGLISH PRIMITIVE SCHOOL
(LATE 18TH/19TH CENTURY)
THE HUNTING PARTY
Oil on panel
44.5 x 116cm (17½ x 45½ in.)

£800-1,200



323



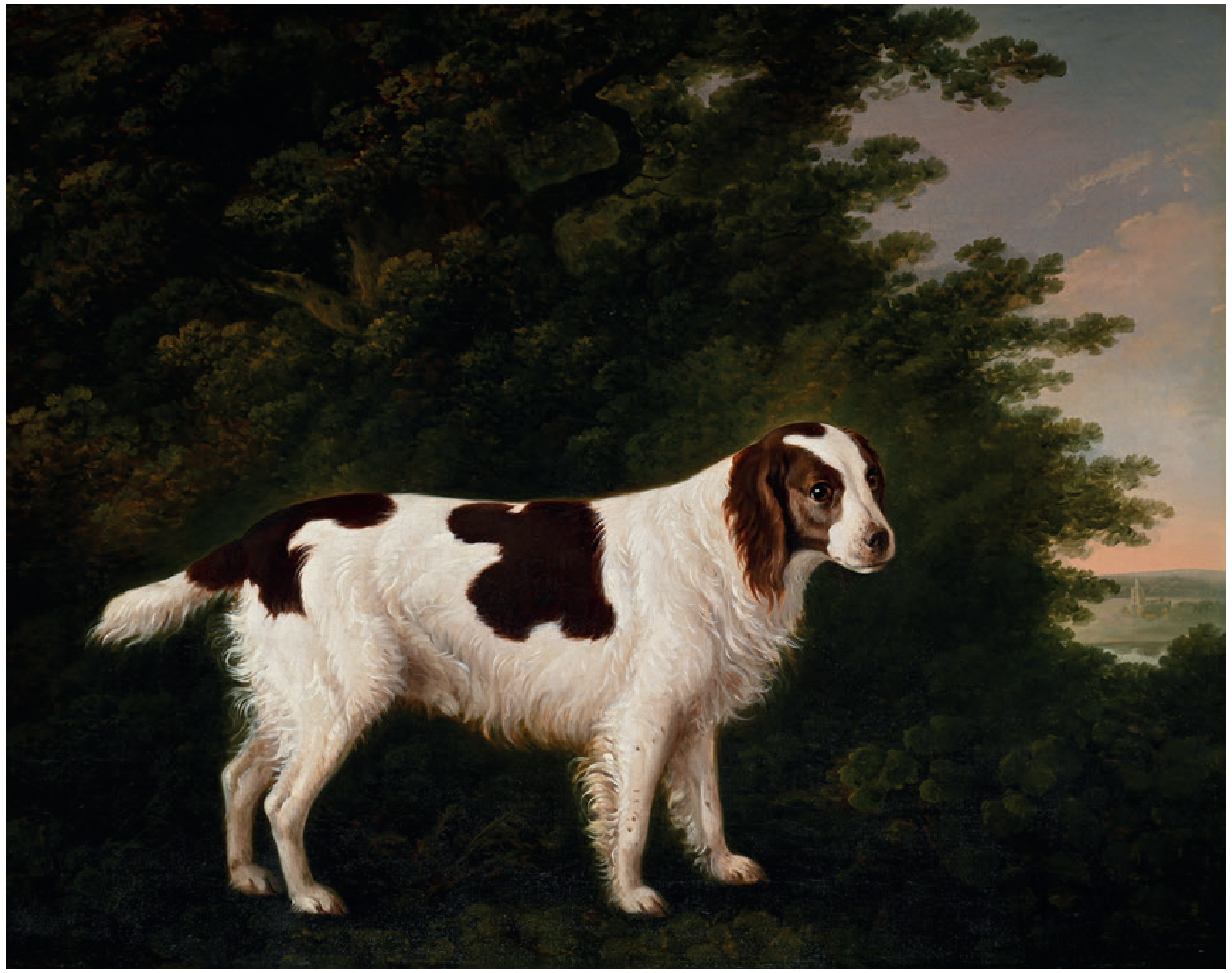
324

324
FOLLOWER OF GEORGE STUBBS
A LIONESS AND A HORSE IN A CAVE
Oil on canvas
61 x 72.5cm (24 x 28½ in.)
In a Kentian gilt frame

Provenance:
Mrs. Palsen [?], S. Warwick Mansions, Cromwell Crescent (according to label on verso)

The present composition derives from a now-lost original painting that was once in the collection of William Wildeman. This original work was engraved by Benjamin Green and published in 1774 (see C. Lennox-Boyd, R. Dixon, and T. Clayton, *George Stubbs: The Complete Engraved Works*, Culham, Abingdon, 1989, p. 142, no. 37). Notably, the orientation of the present canvas is reversed in relation to the print, suggesting it may have been copied directly from the original painting rather than from the engraving.

£4,000-6,000



325

325

JOHN BOULTBEE (BRITISH 1752-1812)
PORTRAIT OF A WATER SPANIEL IN A LANDSCAPE
Oil on canvas
Signed and dated '1806' (lower left)
61 x 76.2cm (24 x 30 in.)

Provenance:
Arthur Ackermann & Son Ltd., London
By descent in a private collection, UK

Dr John Caius (1510-1573), physician to Queen Elizabeth I, naturalist and founder of Gonville and Caius College Cambridge, describes water spaniels in his *De Canibus Britannicus* (1570) as 'That kinde of dogge whose service is required in fowling upon the water'[1]. They were known to be excellent divers which could retrieve lost arrows as well as fallen birds. A Norfolk man, Caius may well have grown up flighting duck on the Broads. Shakespeare in *Two Gentlemen of Verona* (c.1589) has Launce say of his love 'She hath more qualities than a water-spaniel', an indication of the relative esteem in which dogs and women were held in Tudor England (and beyond).

English water spaniels were probably an adaptation of land-based hunting spaniels, a breed thought originally to have come from Spain, hence their name. They had water-resistant curly coats, sturdy frames, long legs and large feet, useful for swimming. The Irish water dog, with denser curls all over the body, was only developed as a breed in the 1830s. Sadly, the English water spaniel had declined in popularity by the early twentieth century and does not exist as a separate breed today.

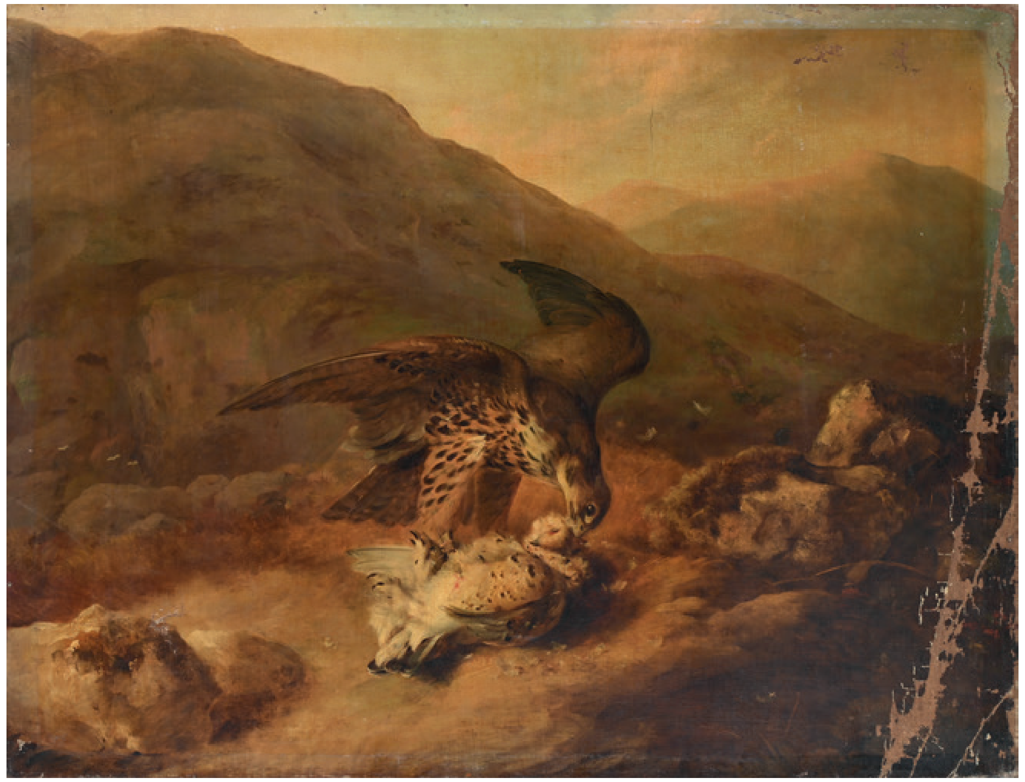
[1] Quoted in Vero Shaw, *The Illustrated Book of the Dog*, London 1890, p.458

£15,000-25,000

326

FOLLOWER OF RAMSAY RICHARD REINAGLE
A BIRD OF PREY ATTACKING A PARTRIDGE
Oil on canvas
86 x 114cm (33¾ x 44¾ in.)
Unframed

£1,500-2,500



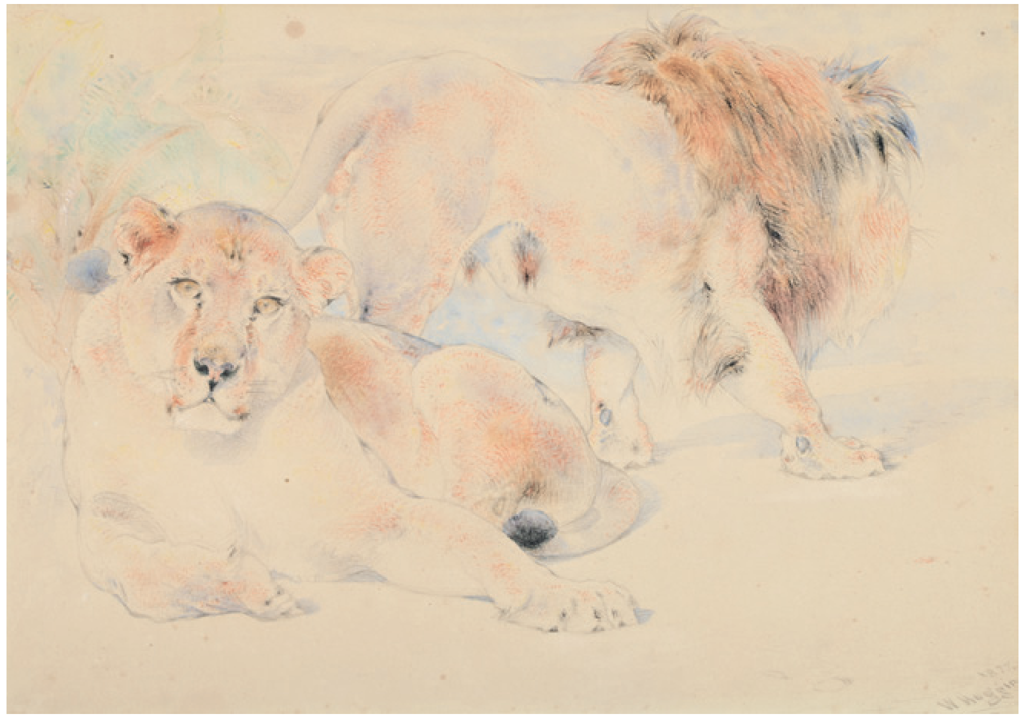
326

327

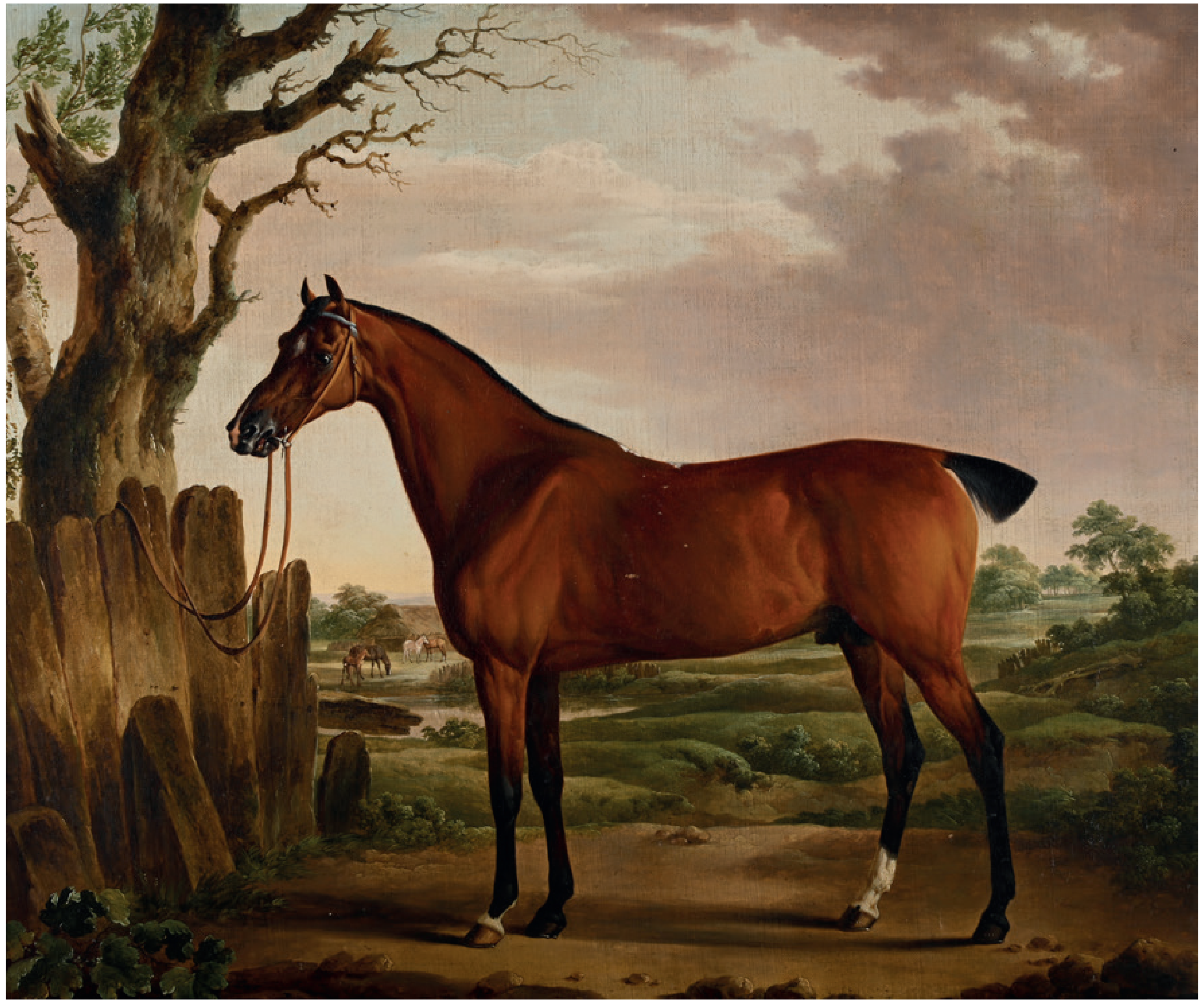
WILLIAM HUGGINS (BRITISH 1820-1884)
A LION AND LIONESS
Pencil and watercolour
Signed and dated '1827' (lower right)
25.5 x 35cm (10 x 13¾ in.)

Provenance:
Oscar & Peter Johnson, London

£300-500



327



328

328

ATTRIBUTED TO CHARLES TOWNE (BRITISH 1763-1840)
A HORSE IN A LANDSCAPE
Oil on canvas
51 x 61cm (20 x 24 in.)

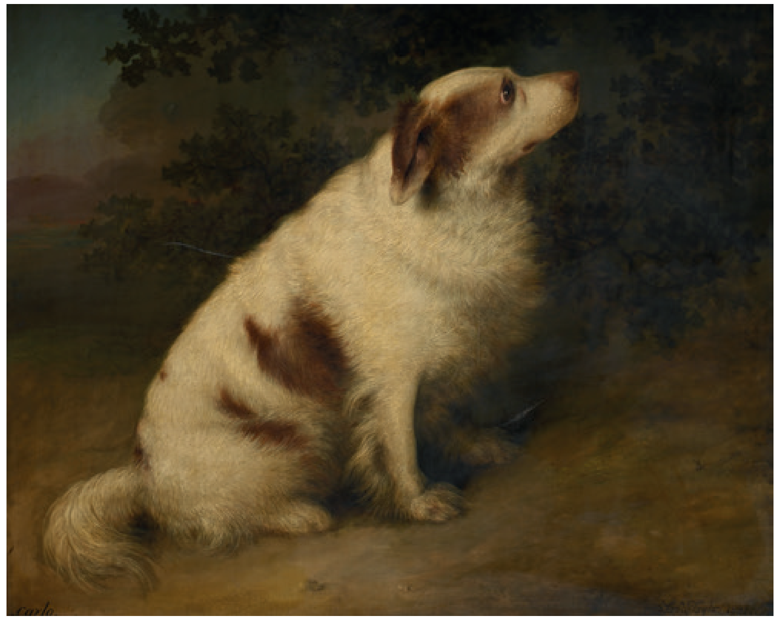
£3,000-5,000

329

STEPHEN TAYLOR (BRITISH ACTIVE 1806-1812)
THE SPANIEL 'CARLO' IN A LANDSCAPE
Oil on canvas
Signed and dated '1831' (lower right), and inscribed 'Carlo' (lower left)
74 x 90cm (29 x 35¼ in.)

Provenance:
Sale, Reeman Dansie Auctions, Essex, *Royalty, Antiques and Fine Art Sale*, 3 July 2024, lot 896

£1,500-2,000

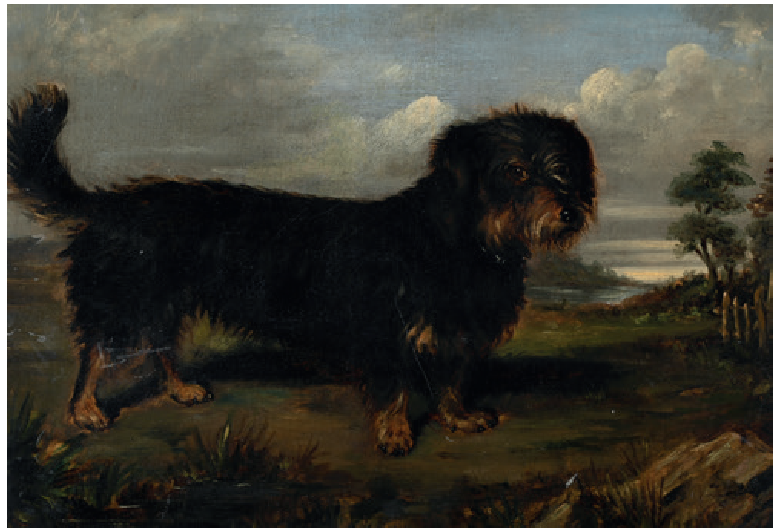


329

330

ANGLO-AMERICAN PRIMITIVE SCHOOL (19TH CENTURY)
PORTRAIT OF A DACHSHUND
Oil on canvas
26 x 37.5cm (10 x 14¾ in.)

£300-500

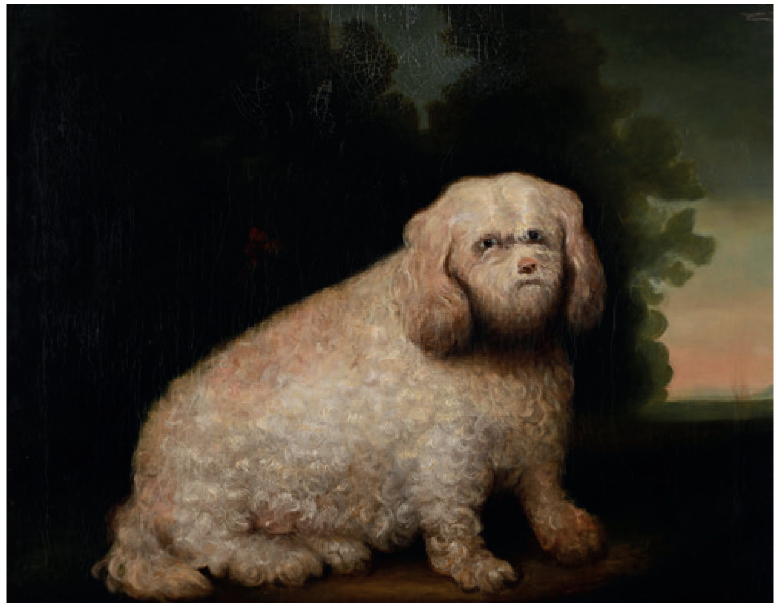


330

331

ANGLO-AMERICAN PRIMITIVE SCHOOL (19TH CENTURY)
STUDY OF A WHITE POODLE IN A LANDSCAPE
Oil on canvas
48.5 x 60cm (19 x 23½ in.)

£800-1,200



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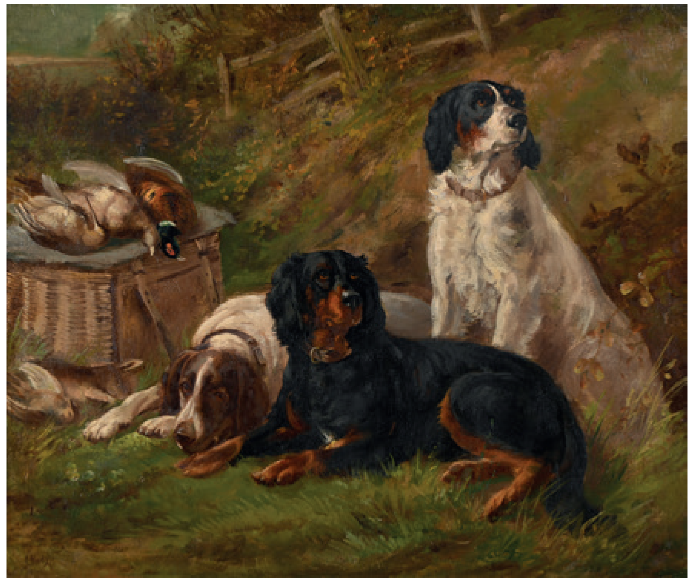
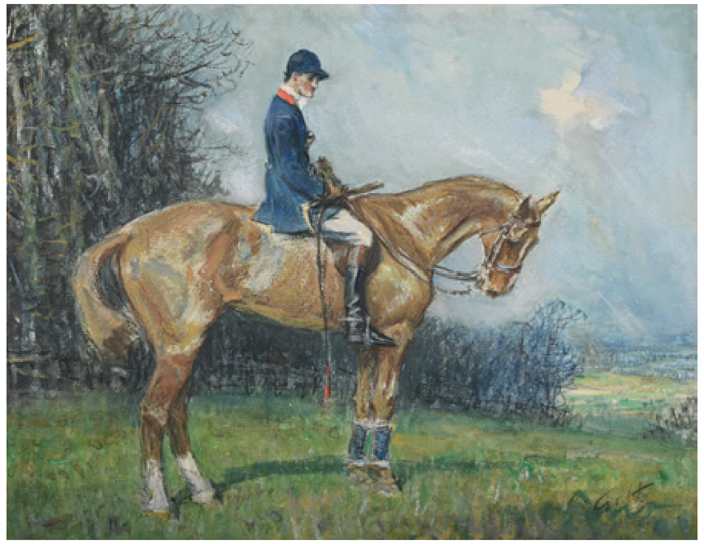


332

332

JAMES HARDY JUNIOR (BRITISH 1832-1889)
GUN DOGS WITH GAME IN A LANDSCAPE
Oil on canvas
With enhanced signature (lower left)
49 x 57cm (19¼ x 22¼ in.)

£700-1,000

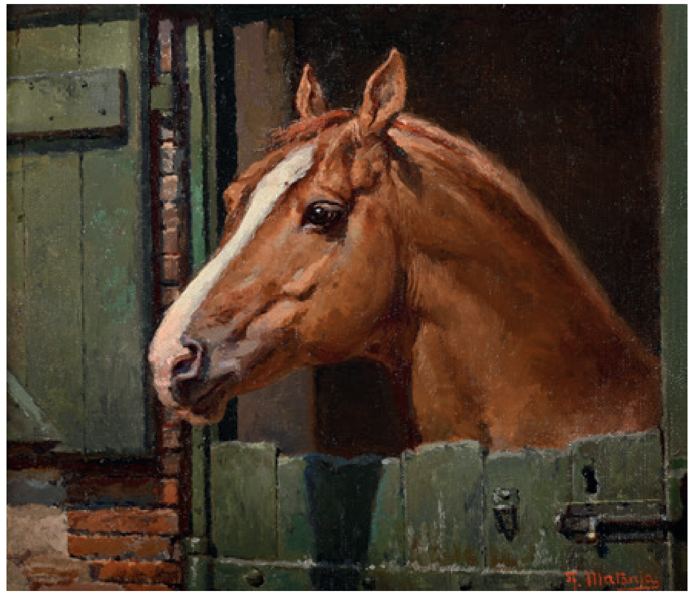


333

333

GILBERT JOSEPH HOLIDAY (BRITISH 1879-1937)
A HUNTSMAN ON HORSEBACK
Pencil and watercolour
Initialled (lower right)
21 x 26cm (8¼ x 10 in.)

£300-500



334

334 λ

FORTUNINO MATANIA (ITALIAN 1881-1963)
ARAB HORSE 'WILLY' (RHEOBOAM)
Oil on canvas-board
Signed (lower right); later inscribed with information about the horse (verso)
22.5 x 26cm (8¾ x 10 in.)

Provenance:
Sale, Sotheby's, Sussex, *Watercolours and Oil Paintings*, 24 July 1990, lot 876

Willy was owned by H. V. Musgrave Clarke of Offham in Lewes. Clarke was one of the founders of the Arab Horse Society.

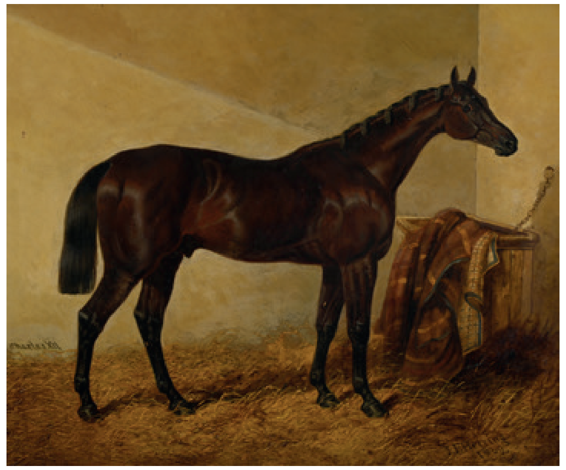
£1,000-1,500

335

JOHN FREDERICK HERRING SENIOR (BRITISH 1795-1865)
CHARLES XII, WINNER OF THE ST LEGER AND GOLD CUP, DONCASTER
Oil on board
Signed and dated '1839' (lower right)
26 x 31cm (10 x 12 in.)

Provenance:
Sale, Sotheby's, London, 13 July 1994, lot 77
Property of a distinguished collector
Sale, Sotheby's, London, *Victorian, Pre-Raphaelite and British Impressionist Art*, 13 December 2018, lot 42

£1,000-1,500



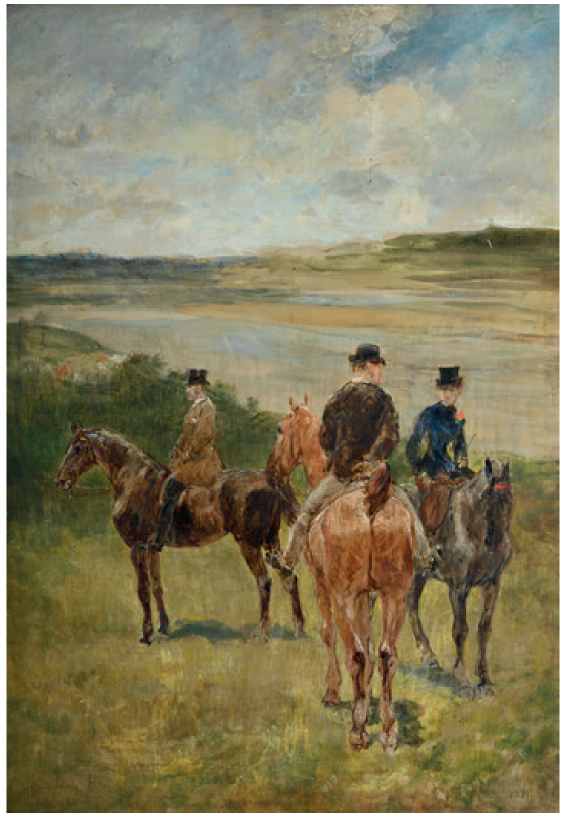
335

336

JOHN LEWIS BROWN (FRENCH 1829-1890)
THREE FIGURES ON HORSEBACK
Oil on board
Dated '1881' (lower right)
38 x 26.5cm (14¾ x 10¼ in.)

Provenance:
Private collection, USA

£1,000-1,500

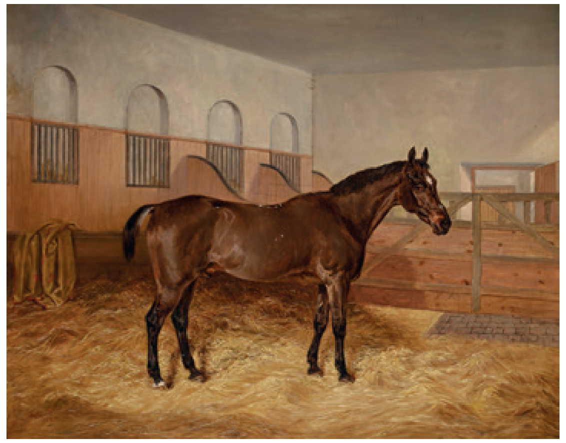


336

337

JAMES WALSHAM BALDOCK (BRITISH 1822-1898)
A BAY HORSE IN A STABLE
Oil on canvas
Signed and dated '1888' (lower left)
59.5 x 74.5cm (23¼ x 29¼ in.)

£1,000-1,500



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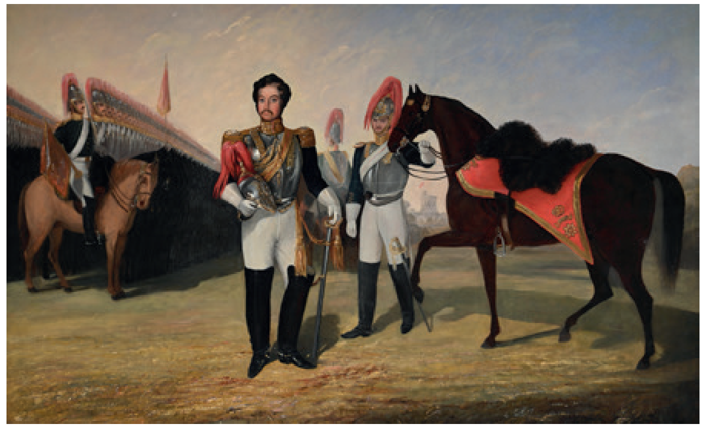
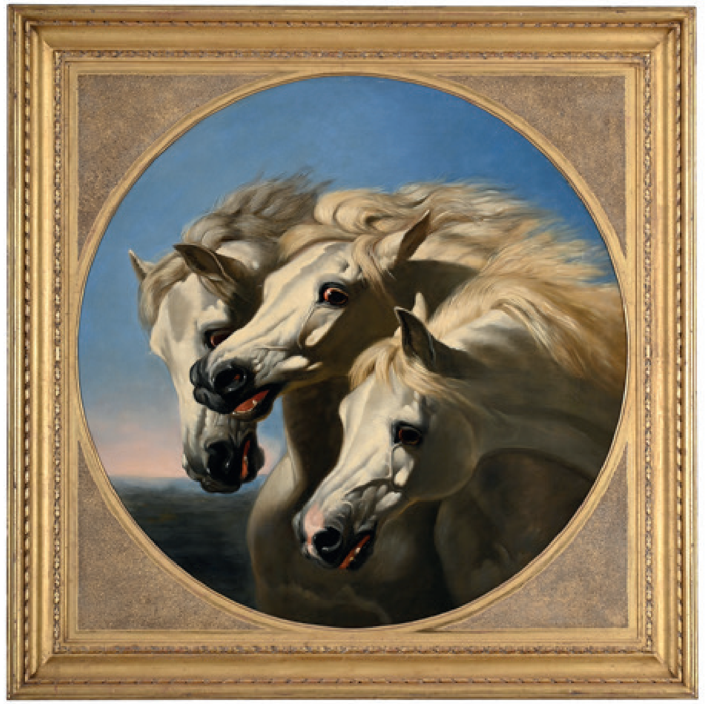

338

338
CONTINENTAL SCHOOL (19TH CENTURY)
DOM PEDRO I CONDUCTING A MILITARY REVIEW
Oil on canvas
78 x 127cm (30½ x 50 in.)

It is believed that the main figure in this painting is Dom Pedro I, painted around the time that he returned to Portugal to fight his brother. Pedro was the son of Dom Joas VI who fled to Brazil in 1806, with his whole court, in an attempt to escape Napoleon. He returned to Portugal in 1816, and left Pedro as the Prince Regent. In 1822, Pedro declared Brazil's independence and himself as Emperor. He left in 1829, to regain his throne in Portugal in response to his younger brother's self-declaration as King, upon their father's death.

£1,000-1,500

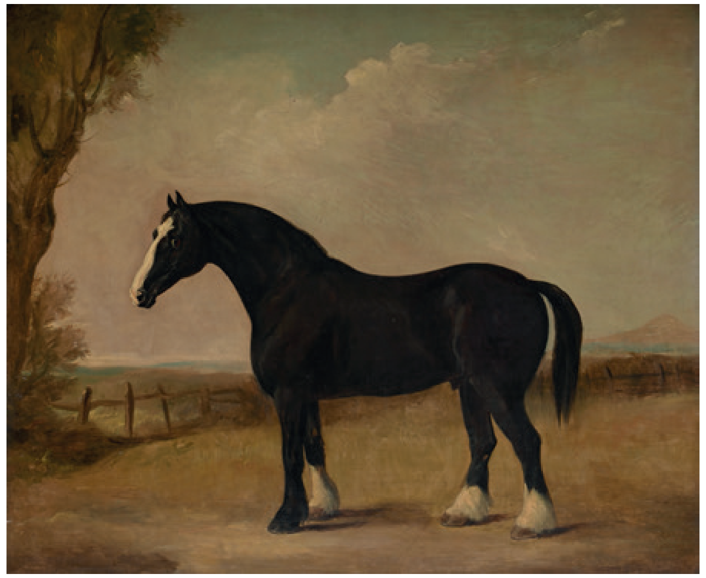

339

339
AFTER JOHN FREDERICK HERRING SENIOR
THE PHARAOH'S HORSES
Oil on canvas, framed tondo
Bears signature and date '1854' (lower left)
81.5 x 81.5cm (32 x 32 in.)

Provenance:
Frost and Reed, London

After the original work which sold at Sotheby's, New York, *19th Century European Art*, 25 April 2006, lot 159, for $564,800 (including buyer's premium)

£1,500-2,000

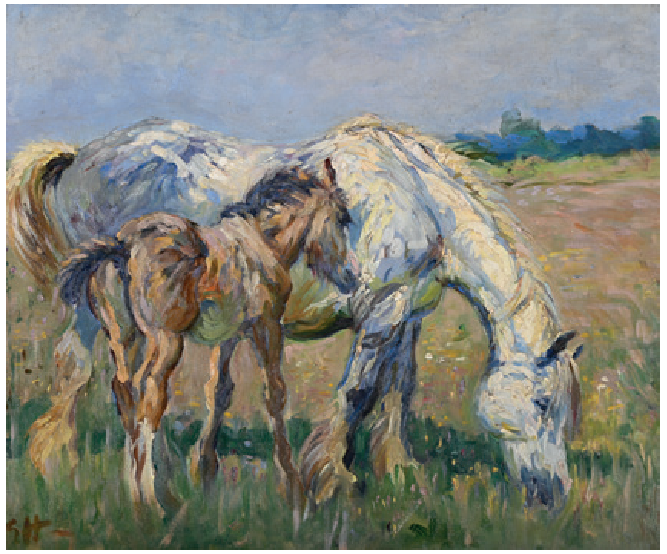

340

340
BRITISH SCHOOL (19TH CENTURY)
A BLACK COB
Oil on canvas
61.5 x 74cm (24 x 29 in.)

£400-600

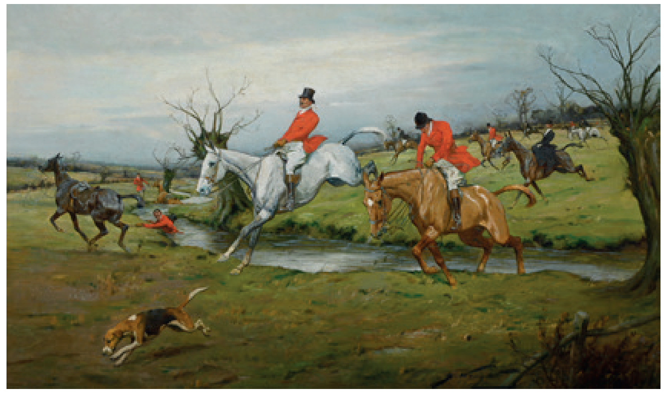
341
GILBERT JOSEPH HOLIDAY (BRITISH 1879-1937)
MARE AND FOAL IN A LANDSCAPE
Oil on canvas-board
Initialled (lower left)
37 x 44cm (14½ x 17¼ in.)

£1,000-1,500


341

342
GEORGE WRIGHT (BRITISH 1860-1942)
FOX HUNTING
Oil on canvas
Signed (lower right)
45.5 x 76cm (17¾ x 29¾ in.)

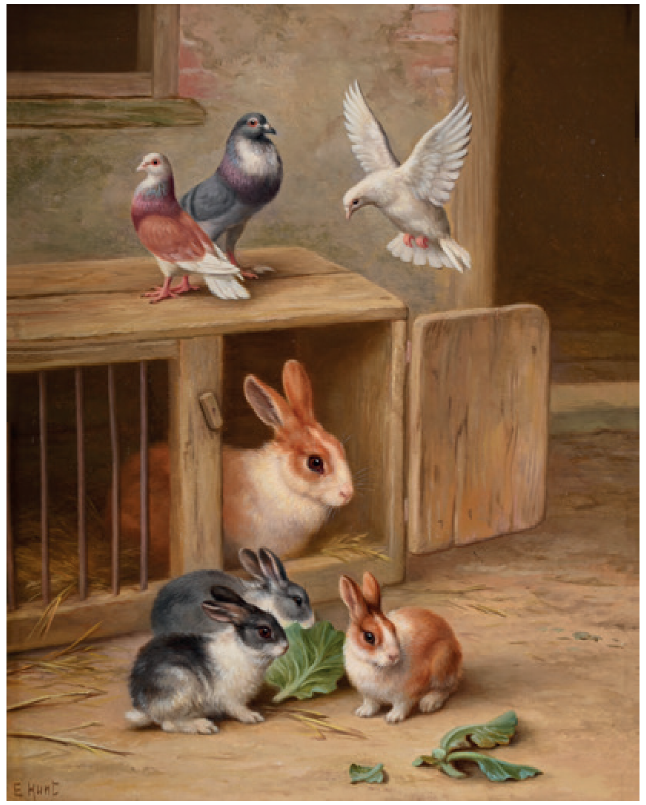
£1,500-2,500

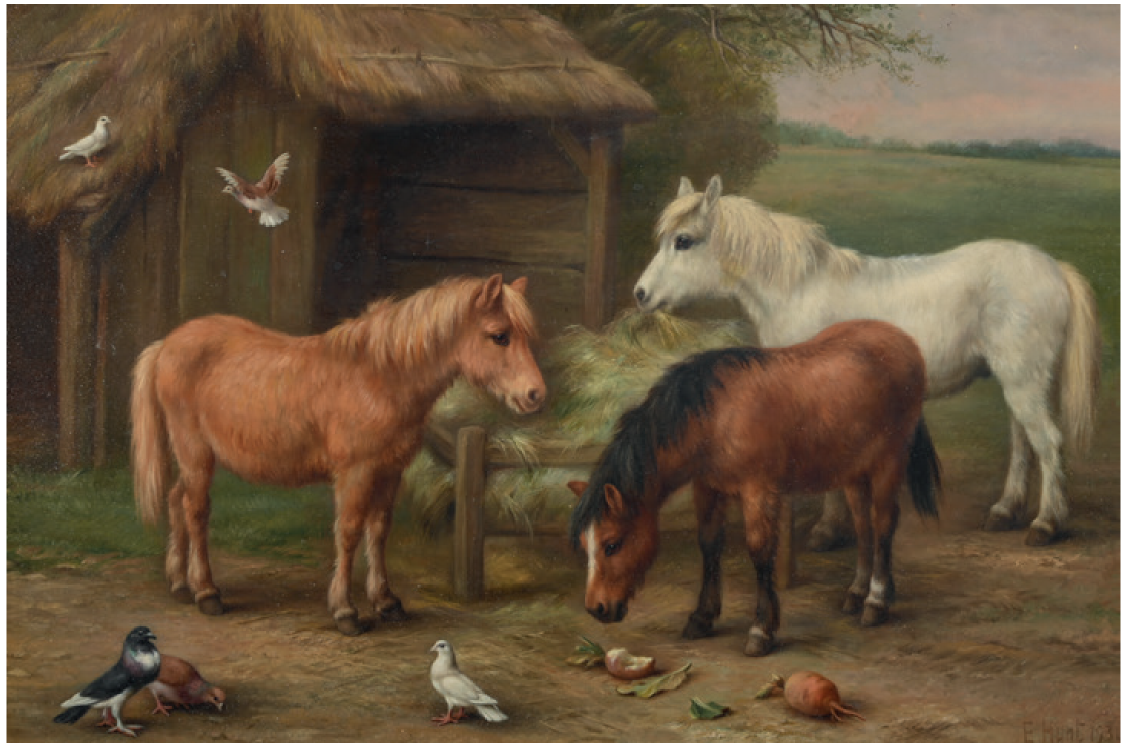

342

343
EDGAR HUNT (BRITISH 1876-1953)
RABBITS AND PIGEONS
Oil on board
Signed (lower left)
25 x 19.5cm (9¾ x 7½ in.)

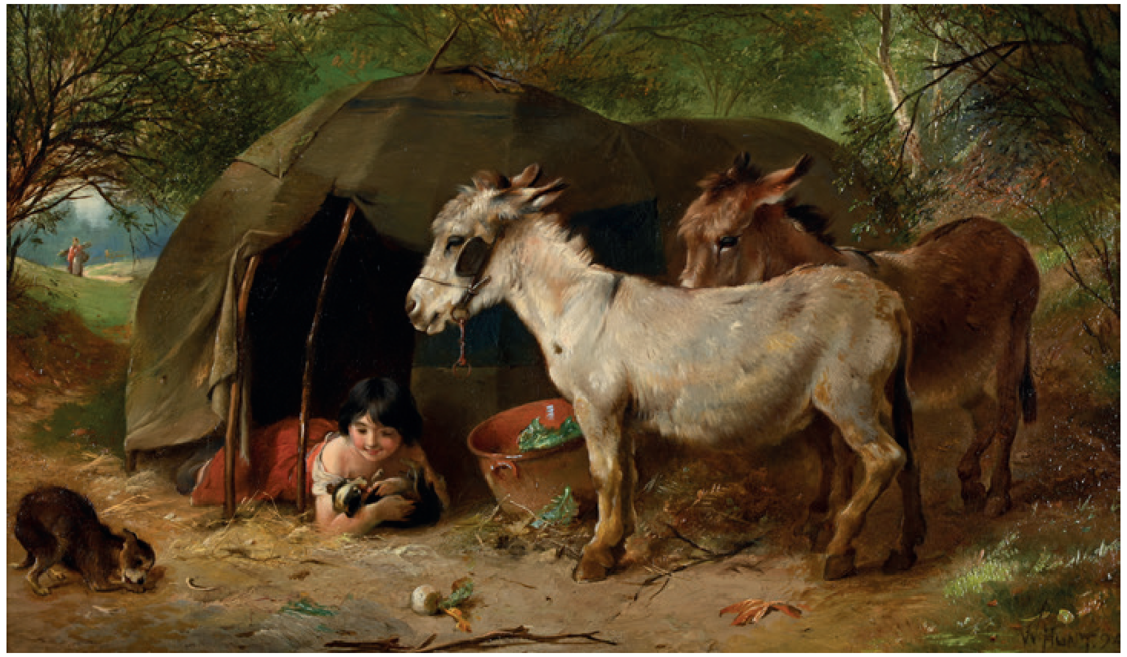
Provenance:
Sale, Sotheby's, London, 2 October 1985, lot 120

£800-1,200


343



344



345

344

EDGAR HUNT (BRITISH 1876-1953)

PONIES AND PIGEONS BY A STALL

Oil on canvas laid to board

Signed and dated '1831' (lower right)

28 x 41cm (11 x 16 in.)

Provenance:

Sale, Sotheby's, London, 2 October 1985, lot 128

£1,500-2,000

345

WALTER HUNT (BRITISH 1861-1941)

A GYPSY GIRL WITH DONKIES AND A PUPPY

Oil on board

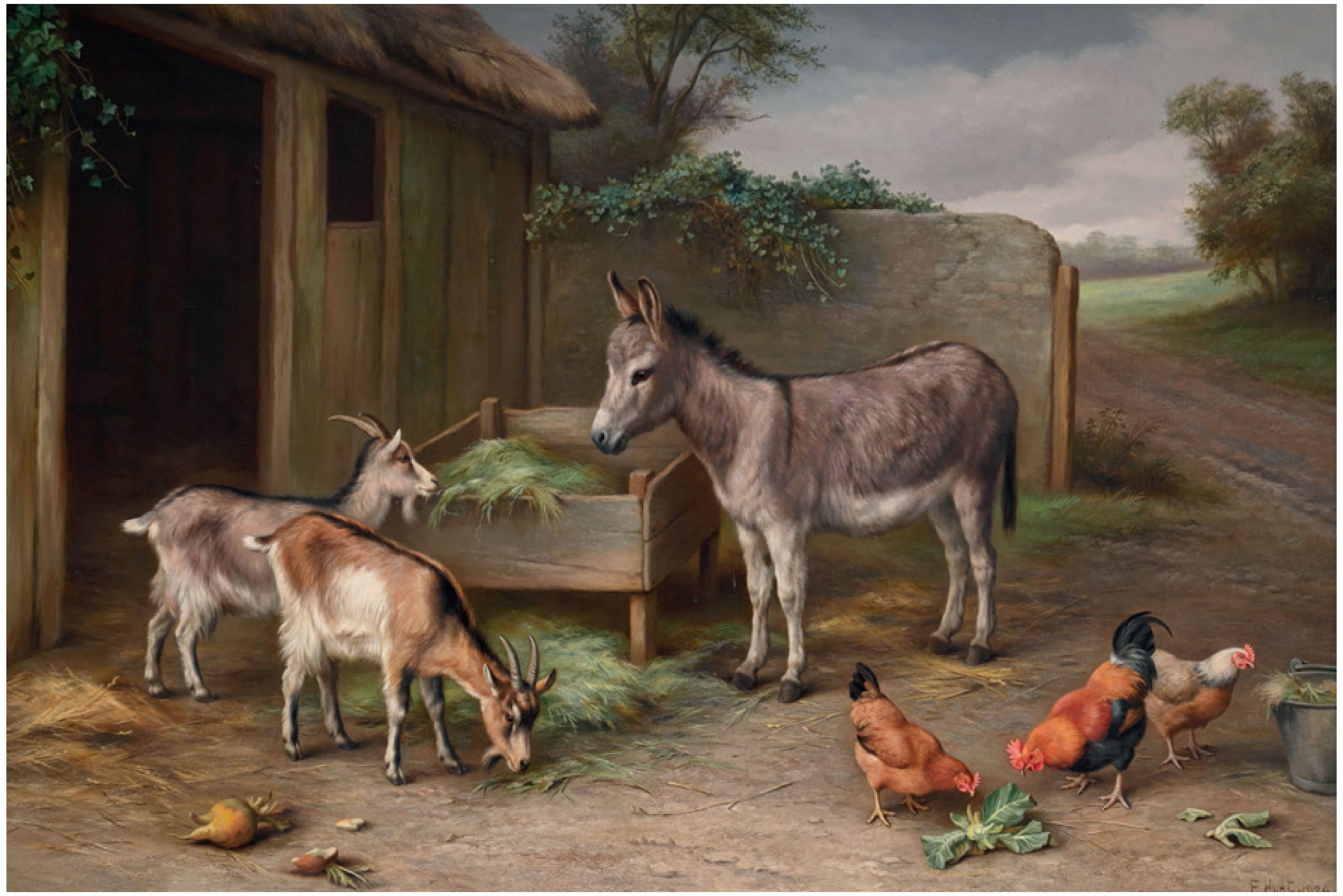
Signed and dated '94' (lower right)

27 x 45cm (10½ x 17½ in.)

Provenance:

Frost and Reed, London

£800-1,200



346

346

EDGAR HUNT (BRITISH 1876-1953)

DONKEY, GOATS AND CHICKENS IN A FARMYARD

Oil on canvas

Signed and dated '1926' (lower right)

50 x 75cm (19½ x 29½ in.)

£3,000-5,000

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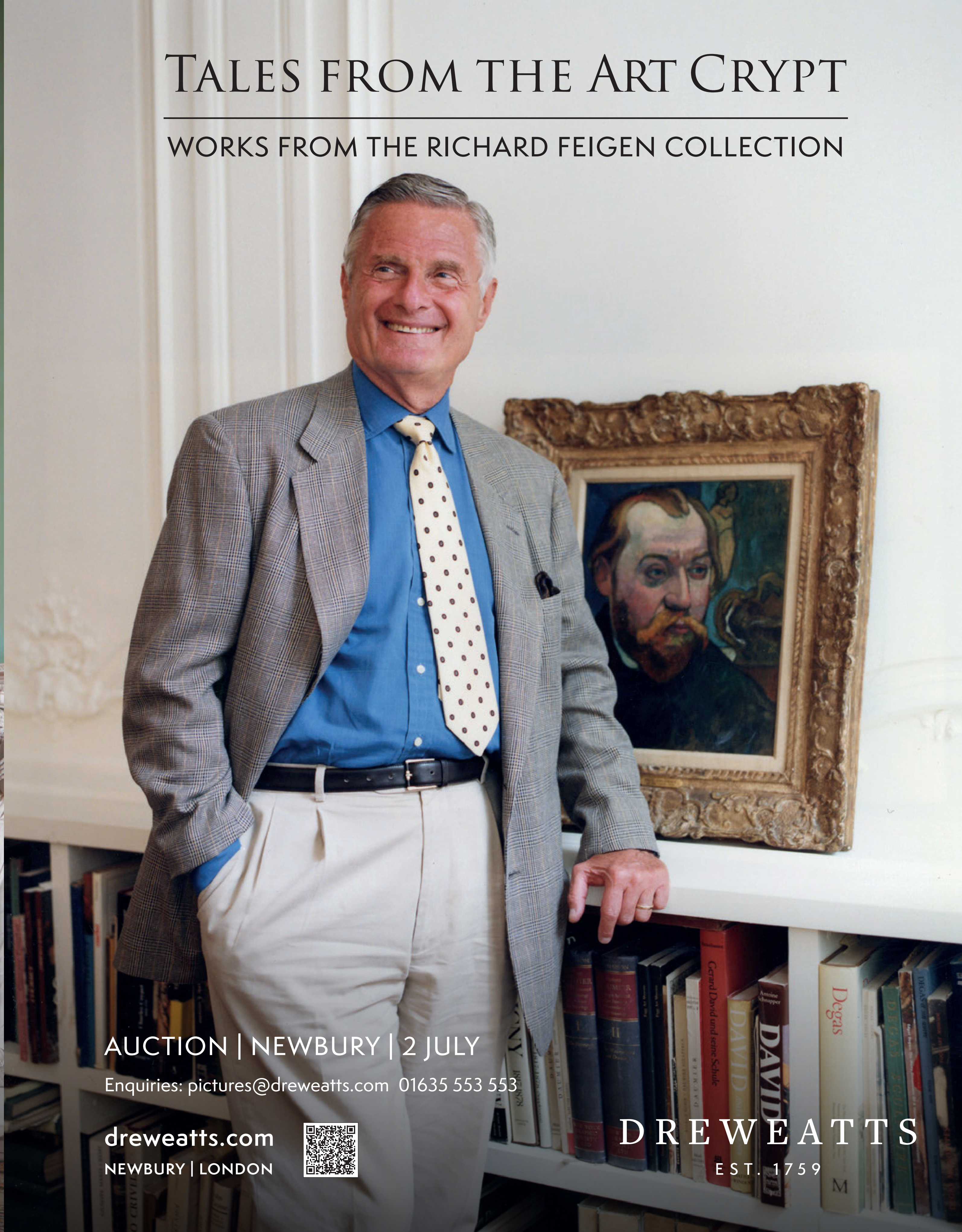

TALES FROM THE ART CRYPT

WORKS FROM THE RICHARD FEIGEN COLLECTION

AUCTION | NEWBURY | 2 JULY

Enquiries: pictures@dreweatts.com 01635 553 553

NEWBURY | LONDON

DREWEATTS
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COMING UP AT DREWEATTS & FORUM AUCTIONS

13 May | Dreweatts
Parnham Park: A Modern Grand Tour on the Jurassic Coast

15 May | Dreweatts
Jewellery

21 May | Forum Auctions
Modern and Contemporary Prints and Multiples

21 & 22 May | Dreweatts
Chinese Ceramics and Works of Art

28 May | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits

29 May | Dreweatts
Art & Interiors

29 May | Forum Auctions
Fine Books, Manuscripts and Works on Paper

3 June | Dreweatts
The Attic Sale: Powderham Castle & Brocklesby Park

4 June | Forum Auctions
Modern British Prints

4 June | Forum Auctions
Salvador Dali and Paul Delvaux: European Masters of Surrealism

11 June | Dreweatts
Old Master, British and European Art

12 June | Dreweatts
Fine Jewellery

19 June | Dreweatts
Art & Interiors

19 June | Forum Auctions
A Sixth Selection of 16th and 17th Century English Books from the Fox Pointe Manor Library

24 June | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits

24 & 25 June | Dreweatts
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art

FOX POINTE COLLECTION
LIBRARY OF
Dr. & Mrs. H.R. Knohl
VEGA-SICILIA
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NOW INVITING ENTRIES

If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

dreweatts.com
info@dreweatts.com
NEWBURY
01635 553 553
LONDON
020 7839 8880

forumauctions.co.uk
info@forumauctions.co.uk
LONDON
020 7871 2640

DREWEATTS
EST. 1759

Forum Auctions

Please see Conditions of Business and Conditions of Sale on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

IMPORTANT NOTICES

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Y CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTIONS, SHIPPING AND STORAGE

Goods will be released on receipt of payment of all sales charges. Please check the collection point of your lot prior to arrival.

Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only.

Due to a busy schedule of sales, we are unable to store sold items at the salerooms. All items not collected within 4 working days of the sale (by 4pm) will be removed to Sackville-West Moving & Storing, Andover (SP10 3SA) and subject to storage charges: a one-off fee of £20 plus a daily £3 storage fee per lot per part or full day thereafter (charges subject to 20% VAT). Collection is available by appointment, Monday – Friday (9am–4:30pm). All storage charges are the responsibility of the purchaser, billed directly by Sackville-West and are payable prior to collection. Contact: Sackville-West: tel: +44 (0) 2080 909988 | email: office@sackvillewest.co.uk.

A list of our suggested shippers is available on the Dreweatts website. Third party collections are permitted on receipt of authorisation from the invoiced buyer. To arrange a collection, contact Dreweatts: tel: +44 (0) 1635 553553 | email: collections@dreweatts.com.

FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. **INTRODUCTION**. The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY**. As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES**. Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM**. The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT**. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (‡) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation (‡ or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION**. Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS**. These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS**. Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

9. **BIDDING**. Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING**. Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyer's premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT**. Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE**. Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. λ **ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES**. Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

Royalty Rate	Portion of the hammer
4%	up to £50,000
3%	between £50,000.01 and £200,000
1%	between £200,000.01 and £350,000
0.5%	between £350,000.01 and £500,000
0.25%	in excess of £500,000

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION**. In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY**. The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS**. Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**
(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS**. The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION**. Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**
(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS**. These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS**. The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION**. Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD**. If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS**. These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE**. You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES.** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**
(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING**. We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT**. After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. **DEFINITIONS**
In these Conditions:
(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
(h) The singular includes the plural and vice versa as appropriate.

2. **BIDDING PROCEDURES AND THE BUYER**
(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
(d) Bidders shall be deemed to act as principals;
(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS**. Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE**. The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX**. Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. **PAYMENT**
(a) Immediately a Lot is sold you will:
(i) give to us, if requested, proof of identity, and
(ii) pay to us the total amount due or in such other way as is agreed by us.
(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.
(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

7. **TITLE AND COLLECTION OF PURCHASES**
(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.
(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

8. **REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**
(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
(i) to proceed against you for damages for breach of contract;
(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
(vi) to retain that or any other Lot sold to you until you pay the total amount due;
(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY**. All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS**. Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.
Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. **WARRANTY OF TITLE AND AVAILABILITY**. The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.
Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY**. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE**. The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. **DESCRIPTIONS AND CONDITION**
(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".
(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES**. Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or
(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.
The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE**. We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

DREWEATTS

NEWBURY
Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE
+44 (0) 1635 553 553
info@dreweatts.com

LONDON
Dreweatts / Bloomsbury Auctions
16-17 Pall Mall
St James's
London SW1Y 5LU
+44 (0) 20 7839 8880
info@bloomsburyauctions.com
info@dreweatts.com

HAMBRIDGE LANE
Dreweatts
1 Hambridge Lane
Newbury
Berkshire RG14 5TU
+44 (0) 1635 553 553
info@dreweatts.com

MANAGING DIRECTOR
Vicki Wonfor

CHAIRMAN
Will Richards

DEPUTY CHAIRMAN
James Nicholson

GROUP DEPARTMENTS

AUTOGRAPHS AND EPHEMERA
Ania Hanrahan
ahanrahan@dreweatts.com

ASIAN CERAMICS AND WORKS OF ART
Mark Newstead
Dr Yingwen Tao
Qinyi He
asian@dreweatts.com

BLOOMSBURY AUCTIONS BOOKS AND MANUSCRIPTS
Rupert Powell
Dido Arthur
Justin Phillips
Max Hasler
Richard Caroll
info@bloomsburyauctions.com

BRITISH AND EUROPEAN CERAMICS AND GLASS
Mark Newstead
Geoffrey Stafford Charles
interiors@dreweatts.com

BRITISH AND EUROPEAN SCULPTURE AND WORKS OF ART
Silas Currie Leigh-Wood
sculpture@dreweatts.com

CLOCKS AND SCIENTIFIC INSTRUMENTS
Leighton Gillibrand
clocks@dreweatts.com

COUNTRY SPORTING
Geoffrey Stafford Charles
gscharles@dreweatts.com

FURNITURE AND CARPETS
Ben Brown
Elaine Binning
Ashley Matthews
William Turkington
Mitchell Tompkins
furniture@dreweatts.com

HOUSE SALES AND PRIVATE COLLECTIONS
Joe Robinson
Peter Horwood
Eloïse Kerr-Smiley
Arabella Methuen
housesales@dreweatts.com

JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU
James Nicholson
Charlotte Peel
Nick Mann
Tessa Parry
jsw@dreweatts.com

LIVE STEAM AND MODEL ENGINEERING WORKS OF ART
Lucie Hobbs
transport@dreweatts.com

MODERN AND CONTEMPORARY ART
Jennie Fisher
Francesca Walsh
Will Porter (Business Development)
Anastasia Fedoseeva
pictures@dreweatts.com

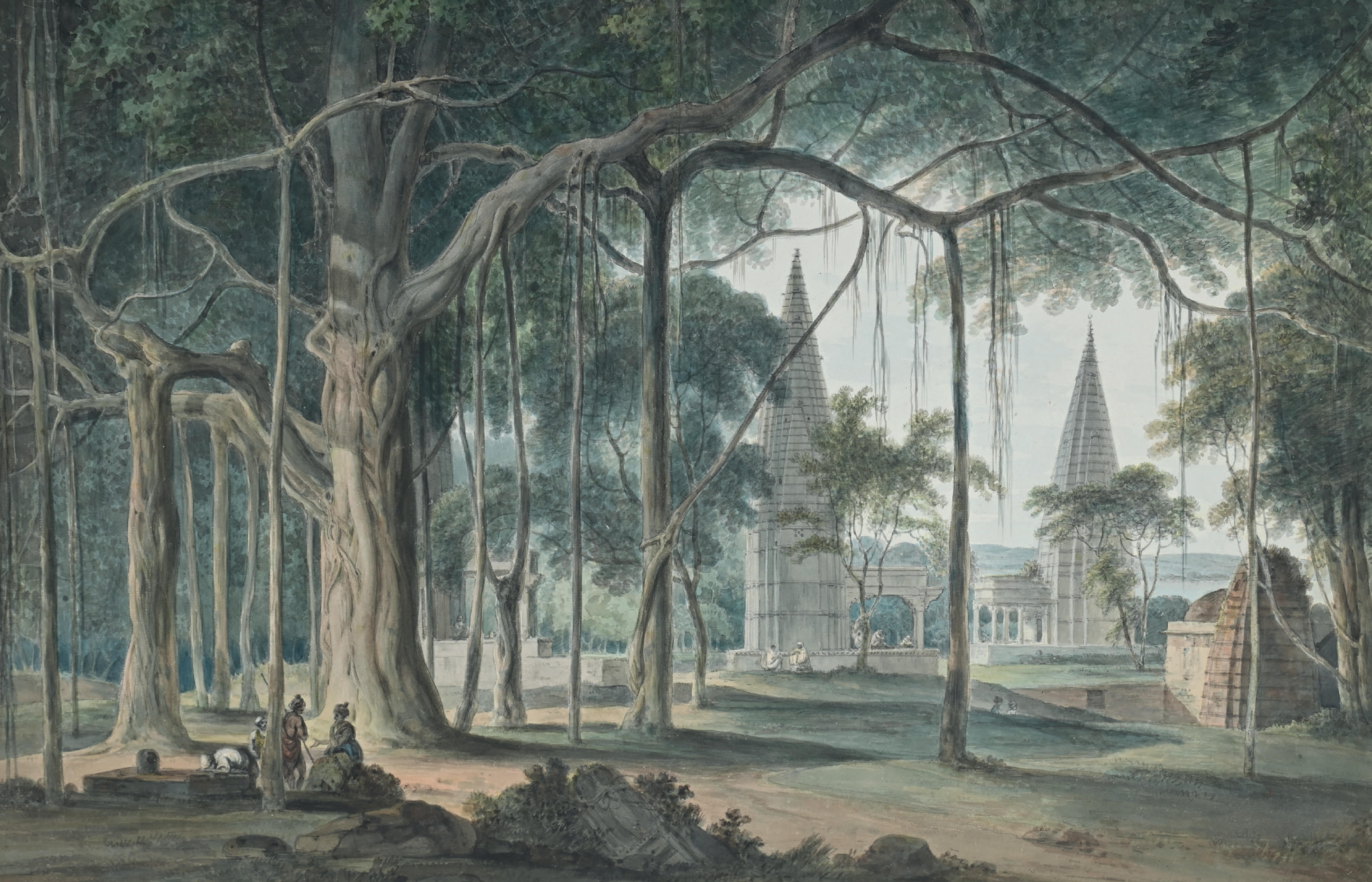
MODERN DESIGN AND DECORATIVE ART
Gemma Sanders
Geoffrey Stafford Charles
Ashley Matthews
Luke McGurk
design@dreweatts.com

OLD MASTER, BRITISH AND EUROPEAN ART
Brandon Lindberg
Lucy Darlington
Daniele Amesso
Isabelle Rietkerk
pictures@dreweatts.com

WINE
Hugo Spencer
Mark Robertson
Violette Jongbloed
wine@dreweatts.com

CONSIGNMENT MANAGEMENT
Lucie Hobbs
Christy Chambers
consignments@dreweatts.com

VALUATIONS FOR PROBATE, INSURANCE AND CGT
Emma Terry
Janice Clift
valuations@dreweatts.com



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